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1959

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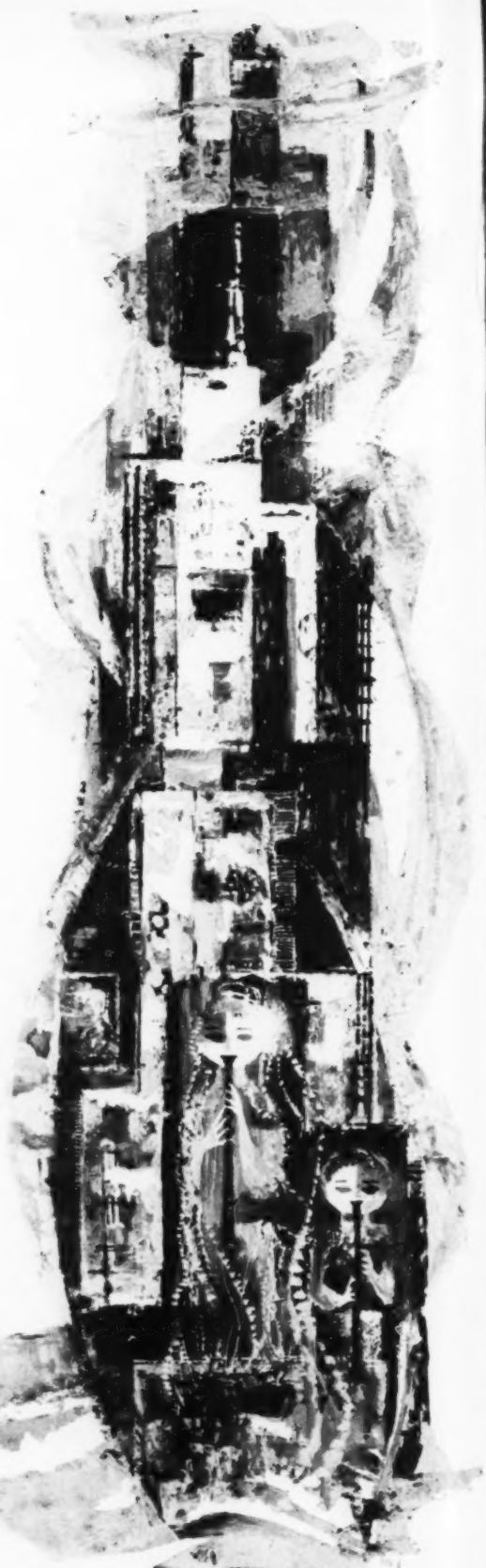
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A magazine dedicated to the advancement of school music — edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 30, No. 10

June, 1959

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"They Are Making America Musical"



Ernest McMillan of Hudson, Wisconsin
SM Editor, American School Band Directors Association

"My teaching objective is to inspire young people to the cultural part of their education through good music. Also, to help them appreciate and know the value of a sound education," says Ernest McMillan, Editor of the Official Department of the American School Band Directors Association which appears monthly in *THE SCHOOL MUSICIAN*; Instrumental Director, Hudson High School, Hudson, Wisconsin.

Mr. McMillan has an excellent background in the field of music education. He received his B.A. Degree from Carleton College at Northfield, Minnesota and went on to take his B.M. Degree at Minneapolis College of Music at Minneapolis, Minnesota. He does not believe in stopping his education as he continues to take post-graduate courses. He has been a successful band director for twenty years, having started at Danube, Minnesota in 1939. After three years he took up his profession at Bloomington, Minnesota. After one year, he graciously accepted a bid from the Hudson, Wisconsin Board of Education where his bands, ensembles, and soloists have been consistent First Division Winners since 1943.

In addition to his local responsibilities, he is very active with the American School Band Directors Association. As Editor of the ASBDA Official monthly column in the *S. M.*, he must gather all official news from the many committees and report same with official sanction. He believes that regularly scheduled trips for his outstanding concert and marching band has great educational value. Past trips include a weeks stay at Winnipeg, Canada; trips to Duluth and Silver Bay, Minnesota, Port Arthur and Fort William, Ontario, Canada. Last year the band had the distinction of being the first band ever to present a concert in the famous amphitheater in the Black Hills where the Passion Play is presented annually.

Though busy with local, state and national responsibilities, Ernest McMillan still finds time to enjoy his favorite hobbies of golfing and fishing. He is extremely proud of his wonderful family com-

(Turn to page 40)





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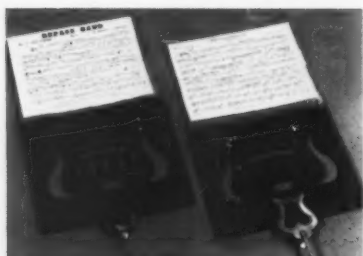


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New Bundy Brass Bells Feature Stylish Colors

A rich two-tone effect of sunned gold contrasted with brilliant lacquered brass is among the attractive features of the newly introduced Bundy Deluxe trumpet, cornet and trombone.

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According to Keith Ecker, Selmer's brass technical chief, the combination of the two colors is only the first of several features that improve the looks and performance of the instruments.

Among the others are new angle braces, adjustable third valve slides, nickel plated balusters, larger mouth-piece receivers. On trumpet and cornet, valve action has been made lighter and faster with new springs, aluminum stems, and shorter stroke. Larger bells are 4 7/8" on trumpet and cornet, 7 1/2" on the trombone.

The Bundy Deluxe instruments are priced at \$159.50, \$20 more than the regular Bundy brass models. The Deluxe outfit includes a newly styled case in blue and gray vinyl highlighted in silver, with leather binding. Locks are nickel plated brass. Bundy dealers now have this new line in stock.

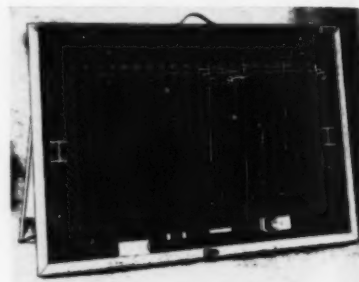
Bruno Publishes Revised Boosey & Hawkes Woodwind Brochure



A revised version of the Boosey & Hawkes woodwind brochure has just been published by C. Bruno & Son, Inc. The new brochure covers the complete Boosey & Hawkes woodwind line, including Edgware, "8-10", Stratford, Symphony and Imperial clarinets as well as the Edgware C-flute.

Attractively printed, the informative brochure is available upon request, by writing: C. Bruno & Son, Inc., 460 West 34th Street, New York 1, N. Y., or 1100 Broadway, San Antonio 6, Texas.

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Rico Acquires Title To Prime Cane Fields

A coup of major importance in the reed-producing business has been announced by Rico Products, one of the world's largest distributor of reeds for musical instruments and of quality musical accessories, located in Hollywood, California. Through its Paris offices, Rico has acquired title to prime-quality cane fields in Southern France, it was revealed by Belle Hoffer, general manager of Rico.

(Turn to page 29)

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Director of Bands



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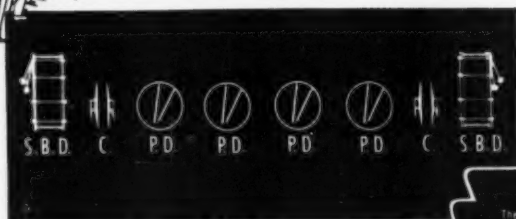
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A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

**10th National Conference
Proceedings Important Band
Document**

Released to its members last April, the Book of Proceedings of the Tenth National Conference of the College Band Directors National Association, held in Urbana, Illinois, December 18-20, 1958, is one of the important contributions to the band movement in America during the past two years. A few of the important items from the Table of Contents are:

"The Responsibility of the Musician", an address, by James Neilson, now President of the College Band Directors National Association.

Report: Committee on Instrumentation, William Revelli, Chairman

- (a) Present Day Instrumentation Summarized
- (b) Practices of Band Instrumentation and Scoring
- (c) Fallacies of Past Instrumentation and Scoring
- (d) Plans for the Future

Report: Committee for Research on Tone Production and Techniques, Everett Gates, Chairman

- (a) Clarinet Tone Survey
- (b) Cup-mouthpiece Instrument Tone Characteristics

Discussion: Trends in the Marching

Band, Kenneth Snapp, Leader

Report: Committee on Standardization of Nomenclature for Woodwind Fingerings, Randall Spicer, Chairman

Report: Committee on Copyright Law, Frederick Fennell, Chairman

**A Few Copies of 1958
Book of Proceedings For Sale**

Word from Secretary-Treasurer Charles Minelli, Ohio University, Athens, Ohio, states that he has a few extra copies of the 1958 Book of Proceedings which may be had by sending payment of \$5.00 per copy. There should be a copy in every music library in the United States!

**First Performances By College
Bands**

(continued from the April 1959 issue)

#119. Karl Ahrendt — *Carillon* — first public performance February 15, 1959, Ohio University, Athens, Ohio, by the Ohio University Concert Band, Charles Minelli conducting at the Annual Winter Concert.

The composer is Director of the School of Music, College of Fine Arts, Ohio University, Athens, Ohio.

#120. Donald White — *Introduction*

and *Allegro* — first performance, March 18, 1959, DePauw University, Greencastle, Indiana, by the DePauw University Concert Band in An American Arts Festival Program, Dan Hanna conducting.

Program Note: "In December, 1957, The DePauw Concert Band had the privilege of giving Dr. White's first composition for band, *Miniature Set for Band*, its premiere performance. Since that time it has received numerous performances. It was judged the best original band composition submitted to the College Band Directors National Association and was played for the December meeting at the University of Illinois in 1958.

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#121. Gloria Wilson — *Suite for Wind Sinfonietta and Piano* — first performance, July 22, 1957, The University of Washington, Seattle, Washington, by the Wind Sinfonietta of the University of Washington Walter C. Welke conducting, on the Eleventh Annual Contemporary Music Concert.

The movements are: I. *Allegro*; II. *Andante*; III. *Andante-Allegro Moderato*. The composer at the piano.

Program note: "Miss Wilson is a graduate of the University School of Music and is now studying advanced composition with Darius Milhaud at Mills College in California".

(To be continued in future issues)

**University of Washington Wind
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Sponsored by the Greater Victoria Public Schools and the Canadian Bandmasters' Association — British Columbia Chapter, the University of Washington Wind Sinfonietta made

(Turn to page 29)



CBDNA PICTURE OF THE MONTH . . . Band Stand page wishes this month to salute The Colby College Band. Colby College is located in Waterville, Maine. The conductor of the band is Dr. Ermanne F. Camparetti, who also is active as sponsor of the Maine Intercollegiate Concert Band, the Sixth Annual program of which was reported in these pages in the December 1958 issue. We are grateful to Joseph Contino, University of Massachusetts, Amherst, Mass. — Eastern Division Representative on the Public Relations Committee, for securing this fine picture of a representative band from the State of Maine — our most Northeastern state.

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By David Kaplan

Woodwind Instructor, West Texas State College, Canyon, Texas

**The Works of Gustave Langenus
Part IX Review & Conclusion**

It has been both an interesting and rewarding project reviewing the output of Gustave Langenus. Listed below are the works we have discussed.

Six Easy Solos (Carl Fischer)

In The Forest
Lullaby
Mount Vernon Minuet
Donkey-Ride
Chrysalis
Scale Waltz

Six Characteristic Solos (Carl Fischer)

Irish Serenade
In Cowboy Land
Old New Orleans
Examinations
Indian Mother Song
Commuter's Express

Publishers should send all material direct to Mr. Kaplan.

The Kreisler Solos (Charles Foley)

Caprice Viennois
Liebesfreud
Liebeslied
Midnight Bells
Schon Rosmarin
The Old Refrain
Andantino
Praeludium & Allegro

Editions of Old Classics

Erwinn Fantasie (Meister-Carl Fischer)
Fantasie & Rondo (Weber-Carl Fischer)
Concert Piece (Sobeck-EMP)
Ninth Solo (Klose-EMP)

Solo Arrangements for Two Clarinets (Boosey-Hawkes)

Concertino (Weber)
Sonatas in Fm, Eb (Brahms)

The Ensemble Works

Three Duos for Clarinets (Mozart-EMP)
Clarinet Duos (Bach-EMP)
Trio for fl, ob, cl. (Beethoven-EMP)
Andante & Minuetto for WW Quartet (Mozart-EMP)
Scherzo for fl & cl with piano (Langenus-Witmark)
Pastorale for WW Quintet (Sibelius-EMP)

Misc. Arrangements

To A Poppy (Verroust-CF)
Premier Amour (Verroust-CF)
Menuetto (Beethoven-Boosey)
Adagio (Beethoven-Boosey)
The Bee (Schubert-Boosey)
La Capricieuse (Elgar-EMP)
Finale from Concerto (Tchaikowsky-EMP)
The Cuckoo (Daquin-EMP)
Andante from Symph. Espagnol (Lalo-EMP)
Scherzando from Symph. Esp. (Lalo-EMP)
Etude (Chopin-EMP)
Valse (Chopin-EMP)
Chaconne (Bach-EMP)

(Turn to page 58)

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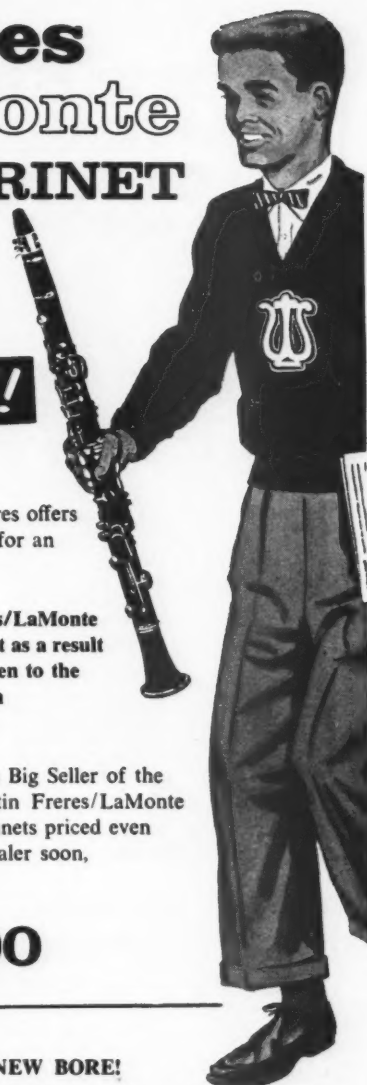
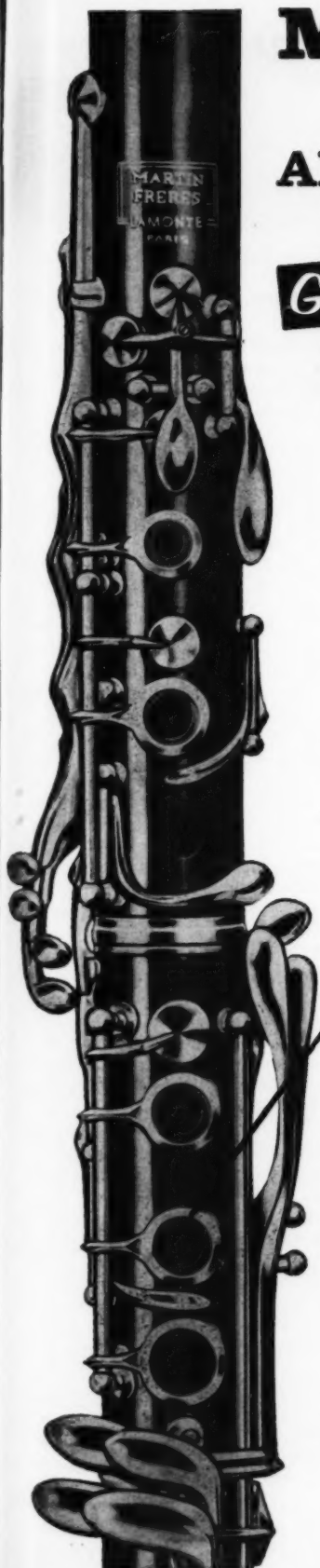
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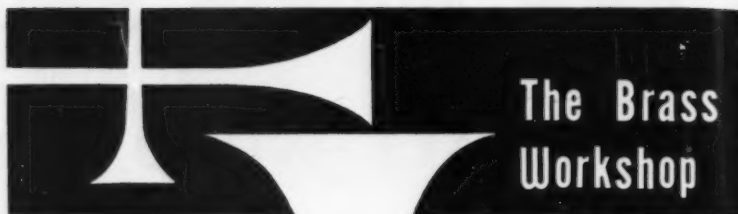


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The Brass Workshop

By George Reynolds, A.B.A., C.B.D.N.A.

Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pa.

Publishers should send all material for review direct to Mr. Reynolds.

In closing out another year with your Brass Workshop, the writer wishes to acknowledge those of you who took the time to write questions, comments and suggestions for the column. It is wonderful to know that the column is being read by a highly selective group of readers, serious in their work and constantly working to improve their knowledge and teaching skills. Several questions are treated in this month's column along with some reviews of new materials.

Questions and Answers

Just what are the values of a brass ensemble? This query by a young reader may bring a smile to some, but since he is a member of such an organization in his school, the writer will try to satisfy him. 1. A brass ensemble teaches the alert player responsibility and initiative. He is accountable for his part and must fit it with the others in every way. These ways are: a). a balance of his part with the others, b). a blend (like tonal quality) with the other parts, c). the use of alike attacks and releases, d). playing his part in exactly the same style as the others, e). rhythmic empathy, which is the ability to enter a performance at an exact moment and continue with a tempo and rhythm already underway, and f). the fine uncluttered opportunity to hear your part in relation to the others with regard to intonation. If the members of a brass ensemble are all working to extend their mastery over their instruments and use them to attain finesse and give musical meaning to a piece of music, all of the above will come into play and the players will grow in skill and enjoyment.

My teacher refuses me permission to play in the school dance band and my bandmaster insists that I should and also says that it will not hurt my playing. What should I do? This is a "loaded" question, but in so far as possible, I will try to answer it. The question as to whether you should try to please your private teacher or your bandmaster is something you will have to decide yourself. The effects of play-

ing in a dance band on the classical aspects of brass playing merit considerable comment and I am indebted to this young writer for alerting me to his problem.

There are both adverse and helpful aspects to playing in dance bands. Many opinions of my fellow bandmasters are quite heated both for and against dance bands as a medium, and both sides have excellent reasons for their stand. Let us examine the complaints first.

One of the dangers of non-regulated dance band playing is the breaking down of playing habits needed for tasteful playing of classical literature. Some of these "non-desirable" effects come from lack of understanding of the different rhythmic meaning of notation in the two mediums. Another is the "uncontrolled" use of vibrato and variation of tone quality needed for the jazz effect. The excessive demands of many dance arrangements for high register work, lengthy passages and excessive use of mutes, cause undue fatigue and as a result the player develops bad, heavy pressure playing habits. The bending of, or sliding into notes has no carry over into classical playing and would be considered crude and careless musicianship. The tonguing demands of jazz are such as to make the brass player's classical efforts sluggish generally. Jazz (by any name) was created for dancing and in the hands of an artistic and creative musician can become an art form, but it generally fails to achieve the depth and appeal to survive.

Let us turn to positive aspects of dance bands. In the past several years, excellent and sensible arrangements have been written for the school dance band and the young players. Here, under the guidance of an experienced teacher-player, it is possible to train the young player without permitting harmful habits to

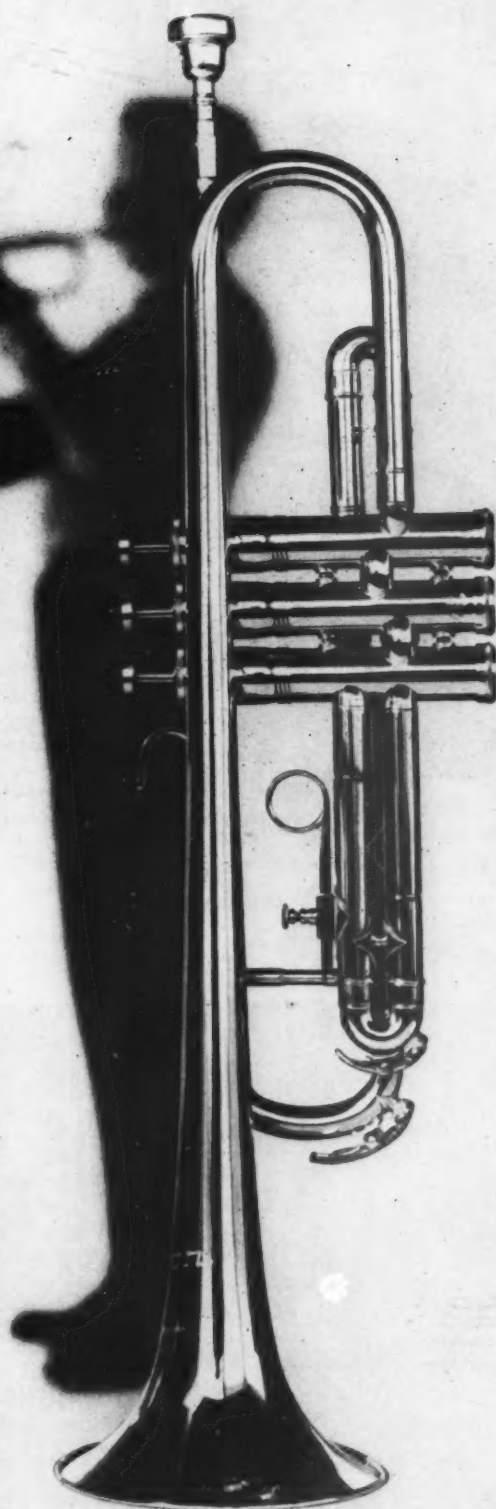
(Turn to page 35)

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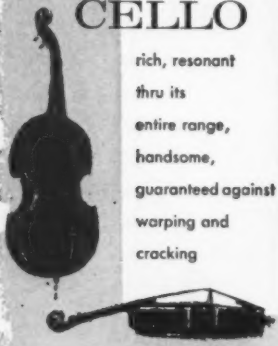


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The String Clearing House

By Dr. Angelo La Mariana, ASTA

Fine Arts Department, State University Teachers College, Plattsburgh, N. Y.

Publishers should send all material for
review direct to Dr. La Mariana.

This may be heresay but I'm still going to say it! I believe band men insist on the "best" and in most cases take better care of their band instruments than we string people.

We may teach tone quality, yet a professional couldn't play in tune on many school string instruments, which even originally were inferior.

The accident-prone individual today gets little sympathy — if he doesn't tie his shoe lace, of course he'll fall on his face! How about the accident-prone music teacher?

We all know at least one complainor who says after every concert — everything went wrong — strings broke, the bass zipper jammed — frog screws suddenly didn't work, pegs slipped, etc., etc., etc.!

Now I have had measles epidemics and concerts coincide — I have had concert masters slip on the ice and wrench wrists: I can sympathize with locked music rooms and lost janitors but our friend with the chronic complaints — let's face it is accident prone.

And the time for him to do something about it is *now, in June!* It may

seem like a monumental task but if each instrument is checked individually, and thoroughly, and necessary repairs noted for the repairman, the dividends in the fall will be great. It's also a good idea to check cases — usually a catch that "locks" or a zipper that "jams" before a concert has been giving trouble all along.

I have found it practical to have "check lists" mimeographed. If these lists are kept with carbon copies, it is helpful to retain one and send one to the instrument repair shop. It also facilitates "checking" the instruments when returned and acts as a record for future reference.

Some of the items that should be included are:

Bows

A re-hair bow should be checked for re-hairing. Depending on the amount of use, the average school bow should be rehaired every six months. (I've seen bald bows at "Festivals" which hadn't been rehaired in years!) It is wise to remember the amount of hair on a bow does not state the condition of the hair. (Does it really grip the string?) B-Tip Consider the bow with no tip — is it merely an ornament or does it serve a practical purpose?) Most of us will agree it helps to protect the stick tip. C-Frog Check the frog screw — if necessary, replace it now, especially if it has been turned. (Those that break down at concerts have usually been neglected.)

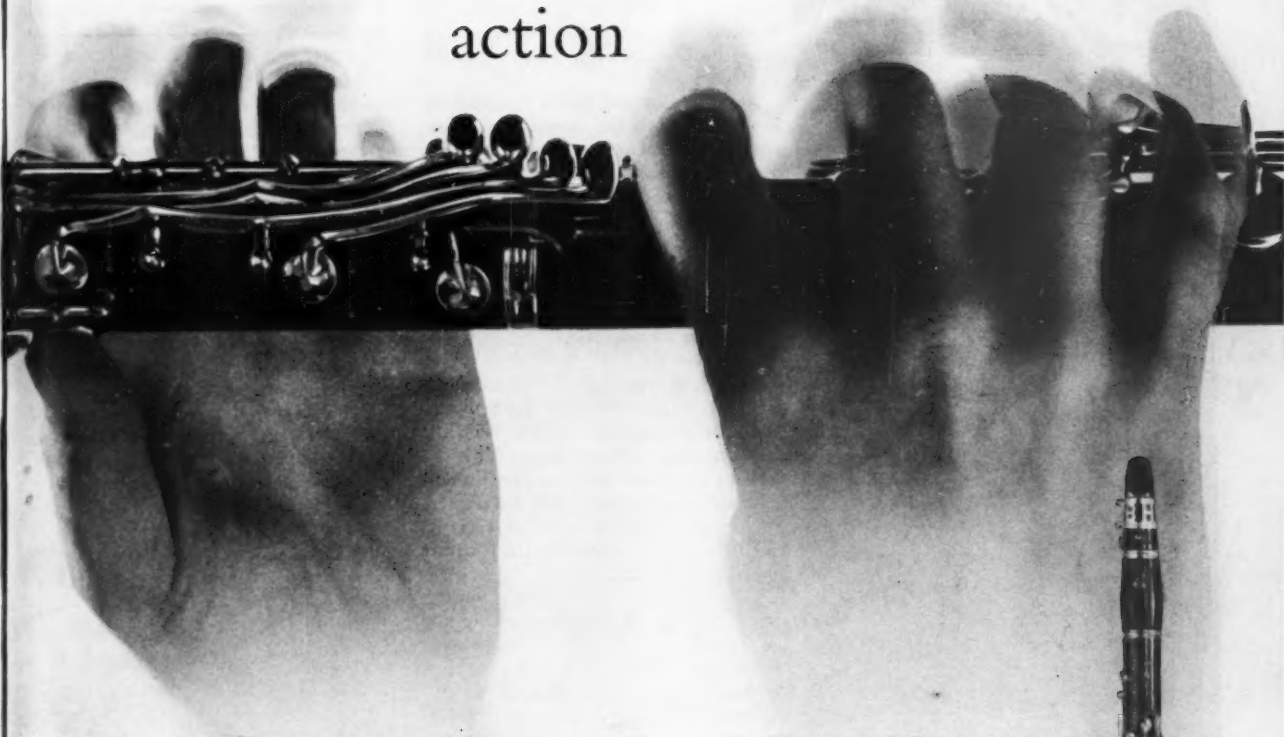
Strings

Strings should be periodically checked and changed as needed. It assists the student in tuning if his set of strings are true in fifths. Order extras at the same time — our accident prone chum was also probably "out of strings!"

Bridges

Check if the bridge is really straight. How about string clearance over the
(Turn to page 60)

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FLUTES
and
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By Mary Louise Nigro Poor

Flute Instructor, 427 North Second St., DeKalb, Illinois

Plans for summer don't often include much hard work. So under the heading of recreation, we might be thinking about getting together as many flutes as possible and forming a flute choir.

About a year and a half ago I found a need to provide something more stimulating for advancing flute students than the band or orchestra. So we formed a Flute Choir. At that time the students were fifth and sixth graders. Out of this group about half are in junior high school this year, and we found that too many other activities kept us from finding time during the school year to rehearse.

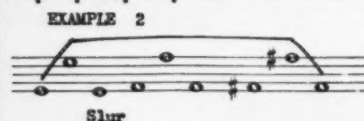
Therefore we have decided to make the most of our summer months by getting together once or twice a week.

The music we use consists of trios and quartets with doubled. This is perhaps the most valuable playing experience these students can receive. It is far more valuable than solo work and much more satisfying than band and orchestra playing.

The group can be as many as ten or twelve players. It is also possible to use one or two clarinets in this choir on the fourth parts. This will give the clarinet players some excellent experience in transposition. Naturally this group cannot consist of beginning students, but second and third year players who should have sufficient tone control, technique, and reading ability to do well in a group of this sort.

Embouchure Development


Not too long ago I saw a passage of chromatic octaves with the heading "The Flutist's Morning Mouthwash" by Georges Laurent, former first flutist of the Boston Symphony. These were as follows in Example 1.



Publishers should send all material for review direct to Mrs. Poor.

Example 2, I believe, is of far greater value as a warmup exercise to the flutist, especially to the student flutist. In the first place it is slower, thereby giving the player a chance to listen to pitch and tone. It can be speeded up also and each note repeated several times. This should be done on the octaves that cause trouble such as E, F sharp, and G sharp, in the high register.

In the second place, the slur makes it absolutely necessary that the player use the proper lip movement, otherwise the upper tone will not come out. When the upper note is tongued, as it is in Example 1, the force of the air being pushed by the tongue can often push the octave up, especially if the player blows harder at the same time. On the other hand, if the slur is used, it will require that the proper embouchure change be made.



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The octave slurs should be given to every student as soon as he can play in the range of one octave. Add to the exercise note by note as he learns the fingerings. Practice in front of a mirror is essential. Many times a player will think he is moving the corners of the mouth when he is actually not doing much of anything to change the shape of the mouth opening.

Music Reviews

Six Pieces for Three Recorders (Soprano, alto, and tenor) by Seymour Barab, published by Boosey and Hawkes, \$1.25.

These could also be used for three flutes, or for the Flute Choir. These are well written, and since they are for recorders have a limited range. Nevertheless, they are excellent material with varied rhythms and a chance to develop intonation. They are not really very difficult, probably a grade three at the most.

Pebmarsh Fancy, Opus 11, for flute and piano by Charles Spinks, Oxford University Press, \$1.75.

This is a theme with three variations. It is rhythmically interesting and has some variety of key. The theme is Andante in e minor, the variation 1 is in 9/8 rhythm, variation

2 is molto Allegro, staccato, and probably the most difficult, and variation 3 is Andante again in E major. The piano part is difficult and important to the structure of the music. While the flute part could be considered about grade 4, the biggest difficulty in school or contest performance of this piece would be in the piano part.

Concerto in G for flute and piano by Antonio Vivaldi, transcribed by Angelo Ephrikian, published in Italy by Ricordi, 1958, \$1.25.

This is a nice edition with a not too difficult piano score. This is a grade 5 concerto and excellent music for study and performance. Ricordi has been publishing excellent editions of early flute music.

The End

Fund Raising Plan

(Continued from page 22)

keep them "sold" on instrumental music.

In addition to the cash profit the band makes on each record, they get an extra bonus from Conn. For every carton of 25 records sold, the company gives a bonus certificate applicable

toward the purchase of any Conn band instrument, good at all Conn dealers' stores.

To introduce the program, Conn is offering a choice of three records, two by brilliant trumpet virtuoso Don Jacoby and the other by TV star Bill Page, nationally known doubling artist. One Jacoby record also features his own 17-piece dance band playing "Jacob Jones," "Goodnight My Someone" and "76 Trombones," "Marcheta," and "Trumpeter's Soliloquy." The other has him backed by the Chicago Symphonic Band on "Napoli," "Dramatic Essay for Trumpet," "Carnival Variations," and "Ode for Trumpet." Page's record features him dubbing on all woodwinds in "Chicago," "After You've Gone," "Where I Found My Love," and "Low Blow."

In making the announcement Doty said that the Conn company felt that the records would fill an important void in the choice of methods open to a band which wants to raise money, and would supply recordings of both standard and popular numbers that would please old and young alike, musician and music-lover. Unusual also in fund-raising items, the records offer prospective buyers a staple item of known quality.

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Flutist, New York Philharmonic
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Music Department, West Texas State College, Canyon, Texas

Reviews by DK

Second Symphony II Intermezzo, Frank Erickson, Bourne, FB \$9.00, SB 13.50, 1959.

We have been awaiting the publication of the last two movements of the Symphony. *Intrada*, the first movement, is a very lyric movement. *Intermezzo* is a 6/4 Moderato (in two). A lyric cornet solo opens the music; clarinets and saxes dovetailing 8ths accompany. There is a brief 4/4 Andante reminiscent of other works of the composer. Though there is no key signature the first section seems to hover above a G tonality, the 4/4 above C. The passings in the bass and the harmonic changes give variety to this movement. Here is another lyric movement but with more motion. The printing is clear and the parts easy. Class C.

Second Symphony III Finale, Frank Erickson, Bourne, FB 9.00, SB 13.50, 1959.

Rhythmically, the Finale is the most challenging of the three movements but the technique is certainly not overly demanding. The music begins Largo 3/4 in the low woodwinds. This sombre beginning soon grows in intensity to the full band. There is an oboe solo in this section, also one for the first clarinets. The clarinets begin the material at the faster Moderato section. There is rhythmic and harmonic variety here. Each of the movements is interesting enough to be played singly. A welcome effort and a good contribution without being too difficult. Class C plus.

Praeludium for Band, John Cacavas, Bourne, FB 6.50, SB 9.75, 1959.

Praeludium is a pleasant number in a mildly contemporary style. Beginning majestically in 4/4 (no key signature) with material in the cornets, the music moves to a melodic section in Ab, then to Db. There are no difficulties in this medium length number. Good for Class C bands. Clear parts.

Publishers should send all complete band arrangements for review direct to Mr. Kaplan.

Premiere for Band, Frank Erickson, Bourne, 8.50, SB 12.75, 1959.

Dedicated to the Michigan School Band and Orchestra Assn. on their 25th anniversary, the number is a fast alla-breve. A 12 bar intro leads into the perky cornet theme, cute but not tricky. A slow melodic 4/4 section features the upper ww. Good program contrast for the Class C band.

Dramatic Episode, Maurice Whitney, Bourne, FB 9.00, SB 13.50, 1958.

Seventh in a series which began with the Erickson Tocata this number is a vigorous one. Beginning Allegro 4/4 in Gm with an exciting motive in the brass the motive is elongated into melodic ww material. A tightly knit, unified work this is in my thinking one of the better efforts of the composer. The printing is very clear. The instrumental parts are not overly difficult but the cornet motives will require careful execution. Very nice music in a mildly contemporary flavor. With some decent cornets, very good for Class C-B.

Aria and Minuet, Alessandro Scarlatti, arr by Clair W. Johnson, Rubank, FB 4.50, SB 7.00, 1959.

Mr. Johnson has taken his material (Turn to page 62)

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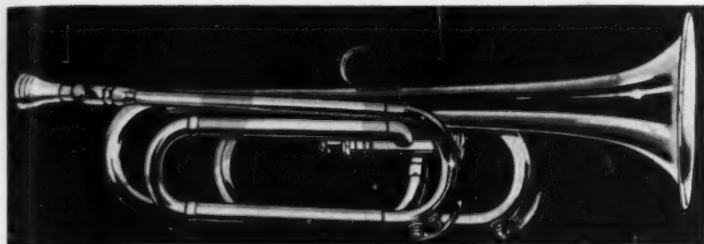
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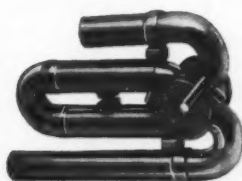
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CITYZONE.....STATE.....



By Floyd Zarbock

Drum Major and Twirling Adjudicator, 2249 Norfolk, Apt. B, Houston 6, Texas

Summer Time

For nine months now you have been kept busy by school, plus some or many extracurricular activities. The burden of it all has, at times, probably approached being unbearable, but somehow, some way, you managed to successfully complete another school year.

Have you thought about or finalized your summer plans? If not, a few suggestions may help to assist you.

First, as a twirler or drum major you should take advantage of the summer months to improve yourself. Naturally, if you have a part-time or full time job, you will only have the evenings and weekends free, which, although it is limited, does provide you with a sufficient amount of time to get some practicing done. So, try to set aside a particular time each day or every other day for practicing. Procrastination will probably result in never practicing.

Next you many want to consider attending one of the many fine twirling or drum major camps held during the summer. Each summer for the last fourteen years new camps have been set up and today there is at least one in all but a few states and in many states there are several.

Most of the twirling camps offer a variety of arts such as flag swinging, two baton, fire baton, etc. These may seem unimportant to you now, but in the future you will realize the value to be able to augment your one baton

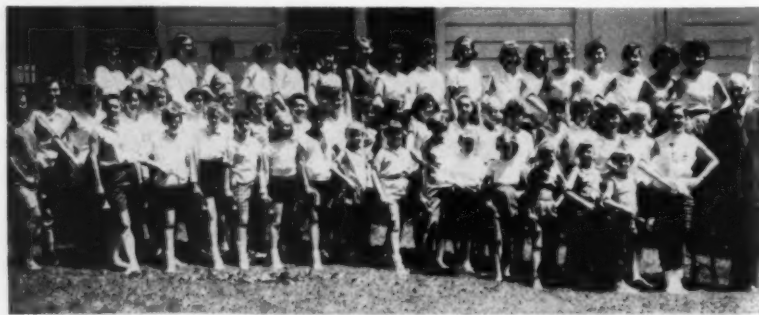
Readers should send all correspondence direct to Mr. Zarbock.

twirling with a few or several of these closely related arts. This is evident from the number of majorette lines that have a variety of routines for their football half-time shows, concerts, street parades, etc. Becoming an expert in an art such as flag swinging is not necessary, but being able to execute a simple flag swinging routine is important.

Drum major camps normally do not offer these additional courses. This is understandable since most drum majors are not required to swing flags, twirl fire batons, etc. Courses most frequently offered at the camps include voice commands, whistle commands, strutting, directing, show planning, and marching. Occasionally, a fundamental course in twirling will also be offered.

This may seem trivial, but determine whether or not the camp you plan to attend has adequate recreation facilities. You may consider your twirling or drum majoring as a recreation but if you were to spend six hours a day twirling, you would want a change and recreation is ideal. Whether it is swimming, tennis, shuffle board or some other type, it will help to relax you and refresh you by directing your thoughts away from twirling. Undoubtedly you al-

(Turn to page 48)



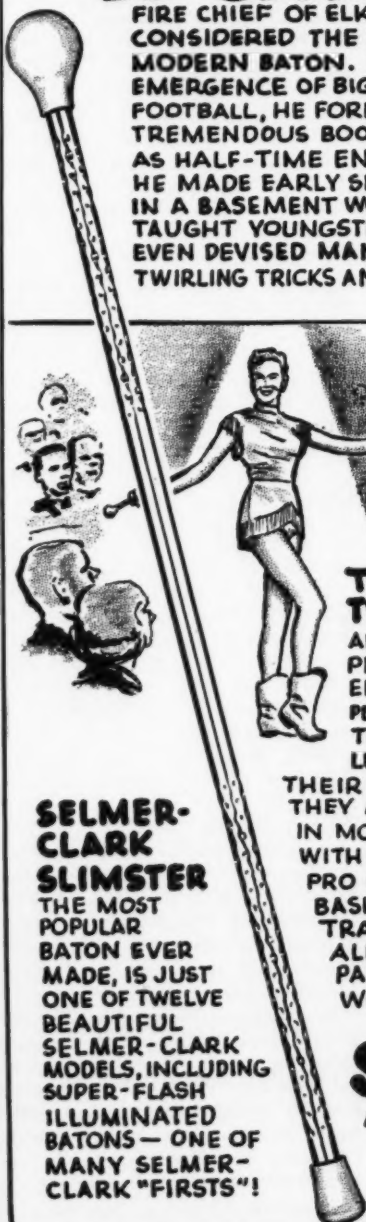
A group of twirlers and drum majors with instructors at an annual summer camp in Munetti, Missouri.

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BY GABBY JOE

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Wexler has placed a large order for Frontalini Organs which will be ready soon for delivery to dealers. At the present time, Frontalini is working



on important new developments aimed to correct a number of shortcomings appearing in many competitive organs now on the market.

Made in Italy, in one of the world's largest factories devoted exclusively to the manufacture of fine accordions and organs, Frontalini organs will have the benefit of the many years of Frontalini experience in reeds.

Conn Offers New Fund Raising Plan



BAND BOOSTER RECORDS — the selection that fund-raising bands can give their customers in the new Band Booster program. Introduced by Conn Corporation, the plan is intended as a means through which bands can "raise money with music."

A fresh approach to fund raising for bands was made last month by Conn Corporation when they introduced the new Band Booster program, available for use to any band director or music educator in the United States. Basic principle of the program is that the band raises money it needs and also promotes instrumental music by selling instrumental records in their community.

"Actually, the method is to use music to sell music, to make money to improve the music program," said Conn's educational service director, Coles A. Doty, Jr. "This gives the band a means of raising money outside of their paid-attendance concerts, yet still deal in a product that's pertinent to their field."

Conn can deliver 45 EP records, in colorfully printed jackets which will be personalized with the school band's name and picture at no extra cost. Records are sent on consignment. The fund raising organization is permitted to sell them for \$1.00, netting a profit percentage larger than that given on any fund-raising merchandise.

Conn officials call it a "no risk" plan. Any records not sold at the end of thirty days can be returned to the Conn company, at no cost beyond return shipping charges. The organization will not have to pay for any records, even those sold, until thirty days after they are received.

Doty said that the records will have many appeals to the public. For one thing, the purchasers will be helping out their local bands and at the same time be saving money over regular record price. Furthermore, the delightful variety of instrumental music carried on the records will continue to

(Turn to page 17)

New Vito Saxophone Now Available In "Satin-Gold" Finish



The G. Leblanc Corporation, Kenosha, Wisconsin, recently announced that a new-finish model of the "Vito" Alto Saxophone is now available. The new "Vito-Special" incorporates the same outstanding features as the standard "Vito" Saxophone but comes in the unique "satin-gold" lacquer finish. This new finish is both durable and attractive. For student instruments, this is the finish of the future.

Both models of the "Vito" Alto Saxophone are designed to include features which are not seen on even the highest priced American made saxophones, yet are student priced. They offer students a professional-grade at a school market price.

The "Vito" saxophone presents such features as: reinforced neck receiver (patent pending) which eliminates wobble and air leakage, super-fast register key action, extra heavy posts, white pearl key rollers, precision A-440 tuning, sturdy bell brace, screw mounting on all guards, special resonator pads, balanced suspension, close finger lay, rust proof springs, and a high quality lacquer finish.

The Model 37 "Vito" Alto Saxophone is priced at \$275.00 while the Model 36 "Vito Special" with the "Satin-Gold" finish sells for \$250.00.

SUBSCRIPTION RATES for THE SCHOOL MUSICIAN

One year — \$3.00

(10 Big Issues)

Two years \$5.25—Three years \$7.50

Ask about our NEW Bundle Rates

Remo, Inc., Opens New Factory In California

Remo D. Belli, President of Remo, Inc., has informed THE SCHOOL MUSICIAN that he has opened his new factory in North Hollywood, California and is operating at full production.

The new building has 6000 square feet, especially designed to accommodate various processes involved in the manufacture of the WEATHER KING drum heads and practice pads. Thirteen highly skilled people are employed in his plant. During the fall rush this number is increased to twenty. Additional space for 12,000 square feet is available as their expansion program goes into effect to take care of new products planned for the future.

Mr. Belli also stated, "We also intend, in the not to distant future, to avail our Research and Development division to the music industry in general. Samuel N. Muchnick, our Research chemist was formerly with the Philadelphia Institute, as head of their Bonding division. We feel we can help



Pictured here is Remo Belli, President of Remo, Inc., as he proudly stands in front of his new factory in North Hollywood, California.

manufacturers of musical instruments reduce a lot of their production costs whereas they may use a bonded joint as opposed to mechanical means".

Getzen's Elkhorn Valve Trombone Well Received

Introduced only a few months ago, the Elkhorn Valve Trombone, made by The Getzen Co., Elkhorn, Wisconsin, seems to be fulfilling a need felt by band directors in many quarters.

"The response to this new instrument has certainly been gratifying," says Getzen's president T. J. Getzen, "and it bears out what bandmasters and dealers told us about the need for a valve trombone at a student trumpet price."

Among the reasons given for the immediate popularity of the Elkhorn



Valve Trombone, besides its low price, is the fact that valve trombones provide natural training for switch to trumpet, alto, baritone or bass horns. Also, since it is easy to switch from these horns to valve trombone, the instrument brings greater versatility to the brass section. Many rapid passages can be played with greater facility on valve trombone without sacrifice of trombone tone quality. Bandmasters also pointed out that the valve trombone is steady and easy to handle in the marching band.

Full details on the Elkhorn E-418 Valve Trombone can be obtained from The Getzen Co., Elkhorn, Wisconsin.

Martin Freres Has New Clarinet Trill Chart

A new Martin Freres Clarinet Trill Chart — actually a 12-page book of trills in manuscript size — is now available to band directors and instrumental teachers as a classroom aid, according to an announcement by Martin Freres Woodwinds, New York City.

The Martin Freres Trill Chart, prepared by Lester Merkin, employs the same "numbers and letters" method of designating fingers and keys as used



in other Martin Freres educational material. These include a Martin Freres Clarinet Fingering Chart, Bass (Turn to page 45)

Administrators, directors and teachers will find this article

helpful if they are thinking about —

Starting A School Orchestra

By Gerald H. Doty

President, American String Teachers Association
Montana State University, Missoula, Montana

Recent figures show that of the approximately 2,000 symphony orchestras in the world, 1,055 are in the United States today, compared with less than 100 in 1920. The renewed interest in string playing and orchestras in the schools is closely related to this growth of the symphony orchestra.

The recording industry has reported that the sale of recorded classics now accounts for 35 to 40 per cent of the total record sales compared to about 15 per cent as recently as 1946. Much of the recorded music is for symphony orchestra. This rapidly growing interest in the orchestra on the part of listeners also points to a need for expanding the attention given to orchestras in our schools, in order to provide students with the training that will enable them to take their places as makers of music as well as consumers.

Many schools are desirous of adding an orchestra to their program, and music teachers are asking how it can be done. Teachers who have had training as string players are fortunate, for they already have the most important knowledge. If they have had training also in the techniques of string class teaching, they need only do the promotion and organization work and start teaching.

Teachers who do not have knowledge of strings can acquire this knowledge to a degree that will permit them to do a creditable job at the beginning level, but they will need help if they are to carry on the program so that students can really

achieve fine playing. Teachers who already understand the principles of class teaching can sometimes find excellent help with string problems from players in the community who are interested in the development of an orchestra.

The most important needs are a desire to have an orchestra and an administrator who will cooperate in setting up a schedule allotting time to the string class, which is the core of an orchestral program. Of utmost importance to the success of the orchestra is provision for a continuation of the class the following year, along with a new beginning class.

The actual promotional activities must be tailored to fit the community and its resources. Important in the promotion is a program to interest the boys.

The success of Frank Crockett in the promotion of strings in Mississippi has been based on making the program attractive to boys, and stressing the fact that it "takes good muscles to play a violin." If possible, use boys for the demonstrations of the instruments. Also, make use of the fact that many prominent men in "masculine" activities have been string players. Otto Graham, famous backfield star of the Cleveland Browns, came from a musical family and played violin. Frank Miller, former principal cellist of the NBC Symphony and now an orchestral conductor, was once offered a contract by a Philadelphia baseball club to play professionally.

Some school systems aid in the pro-

motion of the orchestra by offering string instruction a year earlier than wind instrument instruction. This enables the string teacher to have a large percentage of the children in the string class, and lends group prestige to the activity. Children like to do what the gang does, and if a large number start at once, there will be group acceptance of the idea.

Not all of them will choose to continue on a string instrument, and the following year some will choose to change to a wind instrument. The band will not suffer from lack of talent, for there will be plenty for both groups if the teaching is well done. Those who change from the strings to band will be among those who make the fastest progress, and having had a year on the strings, they will be among the orchestra boosters though they have changed to a wind instrument.

No group can make fine progress without good equipment. The teacher should have an understanding with his administrator that only children with adequate instruments will be admitted to the class. Too many companies now offer excellent rental programs to accept the excuse that an old attic "junker" must be used. The writer does not mean to say that every child must have a new instrument, but that few of the instruments found in attics are really worth the trouble and expense of repair.

Make a genuine effort to interest a good number of children in the lower instruments. Many children have been sold on the viola, cello



Gerald H. Doty
President, American String Teachers Association
Associate Professor of Music
Montana State University

and bass by having the instruments demonstrated skillfully in ways that appeal to children. The presence of the lower instruments is vital to the success of any program, and the availability of small size violas, cellos, and string basses has made the full string orchestra possible for elementary and junior high schools.

The school should provide the basses, but students should, in most cases, have their own violins, violas, and cellos, either by purchase or rental. The students and parents who have the pride of ownership, or a sense of investment in an instrument will have a greater interest in achieving success. Most rental plans provide for the rental paid during the first few months to be applied to the purchase price of the instrument if desired. Many companies will send a representative who has promotional training to help in the promotional campaign, and may even offer some help in the first lessons.

The writer is convinced that there is a danger of over-selling by commercial promoters who may lose sight of the long range objectives. In making a beginning we must aim for a high percentage of success if we are to have satisfied parents. Some selection of talent is advised, and while no child should be denied a chance to learn, there should be no attempt to urge the program on parents when the teacher feels ability is low. There should be definite agreement between the teacher, administrator, and salesman on this point.

If teachers feel the need of help,

they may often find colleges and universities nearby willing to give some kind of assistance. Excellent teachers of the community or of nearby cities may be persuaded to give assistance, particularly in providing students for demonstrations during the promotional period.

The ideal schedule for good class teaching provides for a daily meeting of at least one half hour. Forty to fifty minutes would be better. If this is not possible in the school schedule, time before or after school hours and on Saturday might be used to supplement the time allotted during school hours. Less than two or three meetings per week will make progress more difficult.

Attention to doing things correctly from the very beginning is a prerequisite to ultimate success; every effort must be made to insure that poor habits are avoided. Careful drill in fundamentals is the key to the establishment of good technique. However, children don't join the orchestra just to practice exercises. There should be a definite goal for public performance when the class is first organized. The idea of preparing for a "concert" is the greatest stimulation imaginable, and a concert can be played for classmates after only a few weeks of work.

The first appearances need not be ambitious. They can consist of playing a few short folk tunes, and can even include open string pieces with the melodies played by the piano. Fortunately, most parents don't listen with very critical ears when their own children are playing. A performance that would leave a musician cold can thrill a fond parent.

Take advantage of this fact, and do not postpone public performance until the group sounds well. If sound were the criterion for public performance, most critical teachers would keep postponing performance until children had lost interest. Children are not much interested in long term goals. The possibility of a rewarding experience a year away will quickly lose its appeal to a young child. Much better is a series of more accessible performance goals spaced at intervals of a few weeks.

Use every means at your command to give publicity to the activity of your new orchestra. The promotion, organization, and public appearances should be publicized in advance, and names should be used if possible. Names of children should be used in preference to the name of the director, who will get his reward from the success of the group as it grows.

If the news writers will do the writing for the director, he is fortunate. More likely is the need for the director to write the news articles himself. Find out how the editors prefer to have the material prepared, and follow the suggestions given, and you will be rewarded by good newspaper coverage. If your school has a good journalism department, the work might be done by students under the supervision of the teacher.

Success in starting an orchestra depends on desire, administrative planning, promotion, good equipment, good instrumental balance, good teaching, a series of attainable goals, and good publicity. If all the above aspects of the program are good, the program will succeed; if one or more are weak, the program can fail.

The End

They Want Band Directors Congress

• • • • •

"Count the NCBA in on any activity concerning the proposed "Band Directors Congress."

As usual your acute perception of conditions as they exist has come up with an amazingly effective suggestion to give solidarity and united opinion in the complex field of the 'band.'

A coordinated effort by the leading band organizations in the nation will advance the cause of the band by leaps and bounds."

Sincerely,

Robert F. O'Brien
President — NCBA
University of Notre Dame
Notre Dame, Indiana

• • • • •

"Your idea for a "Band Directors Congress" which you advocate in the March issue is very good. I am sure that an annual conclave for two or three days of the various segments would prove advantageous to all concerned.

This, in my opinion, is a good beginning for a larger Congress to embrace all musical organizations, not only Band Directors. Perhaps it could even include the commercial trade associations."

Your friend,

Max Targ, President
Targ & Dinner, Inc.
425 So. Wabash Ave.
Chicago 5, Illinois



Do Parents Really Want School Music?

Parents in El Paso, Texas highly value public school instrumental music for their children, a recent survey of parents of children in the El Paso public school systems reveals.

The El Paso Department of Instruction sent a questionnaire to 2,800 parents to "evaluate" the music program. A total of 1,339 questionnaires was returned — a response that El Paso educators feel indicates a vital interest in instrumental music on the part of the parents.

A total of 10 questions was asked in the survey to determine opinions of parents in regard to benefits from the music program and help determine the school time that should be devoted to instrumental music.

Ninety-seven per cent of the parents answering felt that band and orchestra activities tend to foster worthwhile activities and develop better citizens, and 99 per cent believe in the power of music as a contributing factor to idealistic, creative and spiritual thinking.

Ninety-eight per cent said that their children have benefited from the concentration and group cooperation demanded in band and orchestra classes.

The belief was expressed by 83 per cent of those answering that there was a beneficial change in their children's attitude and interest towards school work after beginning band and orchestra, and 93 per cent think strongly of the importance of music instruction as worthy use of leisure time.

Parents said they thought instrumental music instruction should start

in the lower grades (4th and 5th). The importance placed on musical training also was evident in that 53 per cent of the parents believe classes should meet daily.

Eighty-four per cent of the parents believe that the responsibility of offering free instruction in instrumental music belongs in the schools. The remaining 16 per cent apparently feel strongly enough for instrumental music to be willing to pay for instruction.

The El Paso Public Schools have a strong instrumental music program because the administration believes that music plays an important part in developing many of the attitudes and values necessary to our cultural and national growth.

Ross Capshaw, supervisor of instrumental music, El Paso Public Schools, comments: "We would like to say that our music program is on firmer ground than ever before, probably as a result of this study. We hope it will be of benefit to other systems."

That necessity for concentration in music encourages good study habits was commented on by Dr. Charles Eliot, former president of Harvard University when he said, "Music, rightly taught, is the best mind trainer on the list."

The potentialities of school music as an aid in the development of character and community life was pointed out recently by William R. Sur and Charles F. Schuller of Michigan State University in their new book "Music Education for Teen-Agers:"

"In school life, music may provide the key to richer and more effective living through contact with the art of music and its masterworks . . . It may also be an opportunity for service to school and community and a means of unifying family and neighborhood living."

The National Education Association judges each prospective school course by its contribution to the seven phases of a child's education. Here are the phases and music's value in relation to each one:

1. *Health* — Playing an instrument helps the child develop both mind and body.

2. *Command of the fundamental processes* — Music relieves nervous tension, creates a sense of well-being and accomplishment, develops coordination of mind, eye, ear and body.

3. *Vocation* — Music as a career offers opportunities in radio, television, symphonies, dance orchestras, teaching and other fields.

4. *Worthy home membership* — Music is a focusing point for family recreation and cooperation.

5. *Worthy use of leisure* — Music offers enjoyment throughout the entire life of a person who learns to play.

6. *Better citizenship* — Musical groups teach the importance of cooperative effort, acceptance of leadership, need for discipline and responsibility.

7. *Ethical character* — Group playing of musical instruments demands industry, punctuality, honesty, and integrity from every student.

The End

"Meet the Administrator"

By Robert V. Ish
Director Instrumental and Vocal Music
Hillsdale High School
San Mateo, California

He is five feet, ten inches tall; one hundred and sixty pounds; grey hair; father of Bill, age seven, and Jack age twelve; husband of wife, Molly. Mr. Jones has taught high school for fourteen years. Five years ago, he earned his master's degree in education and at the same time, received his secondary administrative credential.

1959 finds Mr. Jones starting his first year as principal of West High. Believe it or not, Mr. Jones has as his main goal the providing of a good living and a happy home for Mrs. Jones and his family; even as you and I! Mr. Jones' way of providing this "good living" is to be a successful principal. In the modern high school, of today's society, this takes some doing! Under the supervision of the trustees, he probably sets the budget for the year, including: building keep-up, transportation, teaching supplies, and the cafeteria. As principal, his is the top public relations man between the school and the community. This duty includes the student control on and around the campus and at athletic events.

As the administrator, he is responsible to the county superintendent for the instruction offered the pupils in the school.

Hiring teachers and working with salary committees also falls into his field. It takes quite a man to adequately do each of these tasks with skill and diplomacy.

Yes indeed, quite a man! Fortunately, most of the men attracted to administration are of this high caliber.

Mr. Jones is anxious to satisfy those responsible for continuing his em-

ployment. Having a happy faculty is a strong point in favor of any principal. This actually means that on most issues the principal would like to be on the teacher's side. It seems a little giving in here and there can keep the teacher and the principal on the same side most of the time.

Whether Mr. Jones hired you or whether you acquired him as the result of a change in the administration, there is some getting acquainted to be done. Maybe Mr. Jones is a one time musician and has a son who plays clarinet in the band. Maybe Mr. Jones only knows two tunes, one America and the other not America. In either case, he is "your man" and you had better get acquainted fast. Everyone will agree on the importance of creating an atmosphere of friendliness and mutual respect. It is obvious that a person must make the "boss" like one. Not so obvious is the necessity for making oneself like the "boss." If you like your superior as a person, you are apt to think most decisions are favorable to your department. On the other hand, if there is an unfriendly atmosphere surrounding the employee and his superior, all unfavorable decisions are prone to seem important, and are apt to be discussed over and over with anyone and everyone.

There is no surer way to hasten one's departure from this man's staff. Your Mr. Jones is fairly new in administration. What have you done to acquaint him with the special problems of your department? Have you held a conference, at his convenience, about your budget? Does he have a good up to date list of all school in-

struments and supplies? Have you discussed replacements or additions with his total budget in mind? Does he understand the need for top-quality repairs? Has he seen a list of the music played during the last year?

Does he understand the need for sight-reading music, program music, training material?

What about trips, parades, etc.? Have you discussed a policy? How many "on school time" engagements will you make, how many evening or Saturday engagements should be accepted? What is the policy with regards to bus transportation?

Have you and the administrator conferred on the class load, assignment to the advanced choir, intermediate band? Does your principal understand that if any student is to have a top-flight orchestra in which to play, the scholarship federation members must be enrolled not one semester but all or certainly most of their high school career?

Does your principal know of your hopes, goals, and dreams for the music department?

If you can honestly say "yes" to most of the foregoing questions, you will probably get a favorable decision from the administrator most of the time. Your principal is probably a very fair man and is undoubtedly highly interested in helping you give the boys and girls the best musical education your high school can afford. With sincere effort and a trust in each other, you and your Mr. Jones should be able to give your school the greatest!

The End

Do You Cooperate With Your Music Dealer?

By LeRoy Dalhaus
Supervisor of Music, Public Schools, Roxana, Illinois

No doubt this article may sound somewhat on the commercial side, but I do wonder if we band directors fully ascertain the many services provided by our local music dealers. They can do much for you!

First of all, do think about those music folders, wall charts, and many other items supplied to you each year free of charge! Everyone is fully cognizant of the fact that someone had to pay for said items — needless to say the music dealer was the one.

A music dealer, after all, is a merchant engaged in a legitimate business effort, just the same as the clothing merchant, hardware dealer and others. They, all merchants, have something to sell to the public —

their very existence depends upon good service and products of good quality.

In the past twenty-three years of teaching work, I have had many contacts with various music companies in this area — I have always found they are more than willing to be of service. Their chief objective is to please! Of course they cannot please everyone — life just wasn't meant that way. People are only human — they have different opinions and wishes.

I have conversed with many music dealers — their chief complaint is: "After we go all out to supply music folders, join the Band Parents' Club, and many other favors, the band director goes elsewhere to buy his instruments and other supplies." Why this let down on the part of the band director? I am reminded of an old saying: "Turn about is fair play." Enough said.

I do sincerely believe that relationships between band directors and music dealers could be somewhat improved. The music dealer, in your community, has a high cost of overhead operation, including taxes, weekly checks to all employees, telephone bill, electric lights, heating, advertising, and many other items.

One music dealer once made this remark to me, and I quote directly: "I would appreciate it very much if I could get just some of the crumbs." This particular person, and a good friend of mine, was most sincere in his statement. He simply wanted a chance.

Another music dealer, and a very successful one, made this statement: "I have gone all out to help many band directors — even made emergency trips with instruments having to be repaired at the last minute, before an

important band concert — and what happened? The band director didn't even give me an order for a dozen bottles of valve oil."

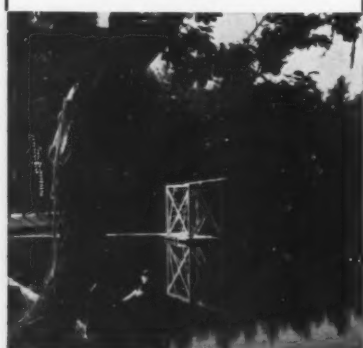
The aforementioned facts are most distressing, on the part of the music dealer. In his mind he wonders just what to do! He has at least tried to cooperate. I feel at this juncture, that *some people*, should take stock of themselves. Does the commission angle enter in to the picture? Needless to say, in my local school system, I would be dismissed from my position if I ever accepted any kind of recompense, whether monetary or otherwise. Years ago many music dealers did give commissions — but, at the present time, school boards and administrators are very much opposed to this type of procedure; and, I might mention that most music dealers have cooperated!

I will, at this point, quote directly from the "Rules and Regulations," of my local school system, quote: "No teacher may sell, or assist in the sale of articles to students that will or could result in personal profit for themselves."

A music dealer, after all, is a human being, just like you and I. At times he may not please you with some repair jobs — he may send you the wrong music thru error, but, do you always please your students? This world of ours is made up of many personalities — we must endeavor, on our part, as music educators, to do our very best to fully align our mode of thinking with that of others — after all no one is perfect.

Let me further mention the fact that your local music dealer is a representative of reputable instrument manufacturers. If they, the manufacturer, did not have confidence in your local music dealer, they would not

Cover Photo



This scene will be duplicated many times this Summer as more than 10,000 young school musicians combine music and recreation in more than 100 camps. This young string player seems to be inspired by the placid waters that front the beautiful Transylvania Music Camp held each Summer at the Brevard Music Center near Raleigh, North Carolina.

have given him the franchise. Business is built on honesty and integrity!

Music dealers go out of their way to help with the local music program in the schools. I know of some who even provide tickets to band members, free of charge, so that they may attend concerts by outstanding bands and orchestras. Naturally their contributions are tax exempt when the times comes to file their income tax reports, but, I feel they were sincerely interested, otherwise they would not have gone to the trouble.

I know of a music company in a nearby city providing professional soloists for various high school band and orchestra concerts. Isn't this truly a fine gesture?

When school commences, in the fall, and your music dealer stops by to talk with you about beginning students, do give him a chance. He can provide you with good service by being close by. Just a telephone call will bring him to your assistance. You do not have to trouble with sending many letters, concerning adjustments and other factual information.

This is purely a personal experience — I am reminded of the time, some five years ago, a music dealer came to my rescue. An important band concert was coming up, and, three of my students had instruments requiring emergency repairs (one a silver soldering job). This dealer made a round trip of some 45 miles to assist. Frankly, I will give all of my business to him from now on. He proved to me that he could provide the very best of service, even in an emergency.

Then too, will you notice the fact your music dealer attends most of your concerts. He no doubt has many other things to do — but he does express an interest in your program — otherwise he wouldn't be there. Why not extend to him the same compliment? Good public relations are most essential to the success of a music educator. Do not overlook this fact.

In conclusion may I reiterate the fact that your music dealer can help if given the opportunity. He is a taxpayer in your community, a member of the local Chamber of Commerce, also a merchant dedicated to giving the best to the populace. If this were not true, he would not be able to continue in business.

The End

**By Answering
The Advertisers In
The SM, You Make
Your SM Continue
To Grow**

The Band Stand

(Continued from page 8)

a trip to Victoria, British Columbia last February 6-7-8, 1959. The playing included a Sight Reading Session for the Canadian Bandmasters' Association in which some 40 compositions were available to be heard. This was followed by a reading session of materials for small ensembles and individual instrument clinics by section leaders. In the evening a formal concert was presented in the Victoria High School.

The Music Critic of the *Daily Colonist*, Vancouver Island's Leading Newspaper Since 1858, gave the concert the following review:

"The University of Washington Wind Sinfonietta's concert here last night was among the most entertaining musical events in Victoria in some time. The Sinfonietta might be termed a concert band distinct from a marching band, not because it does not play marches excellently, but because it plays so much other material as well.

"The Clifton Williams 'Symphonic Suite' for example was a stunning demonstration of what a band can do; so was Bizet's Overture to 'The Pearl Fishers'. The definition and the blending of the separate parts was quite magnificent. On the other hand, it would be difficult to better the performance of both the 'Academic Memorial' and the 'Charter Oak' marches. A Concerto Grosse for trumpet quartet and band was also delightful, as was a remarkable tympani concertante. The former employed two trumpeters, James Todd and Roy Cummings; bass trumpeter Roger Haapanen and Flugelhorn player Delmar Hartman. Four tympani were utilized in the concertante with Kathryn Ramm as soloist.

"Among the 52 members of the Sinfonietta was Dave Dunnet, former bandmaster of the Victoria Boys' Band and a prominent member of the Oak Bay High School Band.

"The concert was presented by the B. C. Chapter of the Canadian Bandmasters' Association. Conductor was Walter Welke, Director of Bands at The University of Washington and familiar to Victoria Music Festival supporters as an adjudicator." by Bert Binny

We understand that the Washington players were greeted with a full house for the formal concert and in every way it was a "grand tour" for the conductor and players alike. One director came over a thousand miles — from

Dawson Creek, B. C., practically north-east Alaska. May we congratulate Conductor Walter Welke and The University of Washington for making such a fine "hands across the border" success.

Note: The program played by the Wind Sinfonietta at the evening concert reviewed above was as follows: 1. Academic Memorial, Concert March by Leroy Ostransky; (2) Overture "The Pearl Fishers" by George Bizet; (3) La Boutique Fantasque by Rossini-Respighi; (4) Concerto Grosso for Trumpet Quartet and Band by Joseph Wagner; (5) Charter Oak Concert March by Eric Osterling; (6) Symphonic Suite by Clifton Williams; (7) Tympani Concertante by Gerald Hartley; (8) Tamerlane by Frank Erickson; (9) Quebec Folk Fantasy by Howard Cable (10) GOD SAVE THE QUEEN.

In case the reader is non-British in background, it might be pointed out that "quite" to the English is an augmentative adjective and not a qualifying one as in the United States. Thus "quite magnificent" to the English means "tops"!

Accordion Virtuoso Arcari Took Europe Concert Tour

Andy Arcari, the accordion virtuoso, made his first concert tour of Europe last March. The famed instrumentalist, teacher and arranger visited a number of musical centers on the Continent and England before he returned to begin a Spring tour of American cities.

During his stay he visited Trossingen, Germany, the home of the century-old Matt. Hohner organization which makes the concert model accordion Arcari uses exclusively. During his time overseas Arcari consulted with accordion authorities on European activity in serious composition for the instrument, which has been one of his major objectives.

Rico Acquires Title

(Continued from page 6)

Products' worldwide operations.

The acquisition was planned and discussed during the recent visit of Mrs. Georgette Rico, owner of Rico-Paris, to the United States. Mrs. Rico was accompanied by her young granddaughter, Miss Mireille Rico, who utilized the time of the trip and business conferences to study American business techniques for application on her return to the Paris office.

In this article parents will find that music plays an important part in —

Building Creative Minds For The Space Age

A debate on the content of the American education system was launched with Sputnik I on October 4, 1957. The press, the man in the street, parents who had never attended a PTA meeting — all turned their attention to the course of studies being offered to the nation's youngsters.

The Carnegie Corporation retained Dr. James Bryant Conant, former president of Harvard, to conduct an extensive survey of our school system. A Rockefeller report was made titled "The Pursuit of Excellence, Education and the Future of America." Dr. James R. Killian, president of Massachusetts Institute of Technology, was appointed special assistant to President Eisenhower for science and technology. The National Education Association opened studies in various areas of instruction.

While the other studies were underway, the American Music Conference investigated its special area of interest. Other surveys already had touched on music.

For example, Conant named music as one of the three basic studies to be

included in the curricula of all students — bright, average and slow.

What was this relationship of science education and music education? How did music fit into the basic educational curriculum? These were the questions AMC set out to answer in its investigation.

It was known that Dr. Edward Teller, the "father of the H-bomb," says of his piano, "it is the only possession that I really like;" that Dr. Albert Einstein, whose theories ushered in the "Nuclear-Space Age," loved his violin; and hundreds of other important scientists, not so well known, play instruments when they are away from the laboratory.

An AMC survey of instructors and deans of scientific schools from coast to coast found 70 per cent of them believed music helps develop creative qualities in the mind of a scientist. Two-thirds of the scientists in the survey said they were amateur musicians and more than 80 per cent said their children were playing instruments.

Dr. Hobart H. Sommers, assistant superintendent of Chicago public

schools, summed up the findings when he pointed out that playing a musical instrument builds at least six valuable attributes — concentration, coordination, mathematical precision, perseverance, mental discipline and teamwork.

To enlarge upon this statement, AMC turned to an application of its principles in Oak Ridge, Tennessee, "the town the atom built." The community is a modern colony of scientists.

Oak Ridge schools are designed to produce an "all-around" individual, well trained in both science and the arts. The music program receives much emphasis.

According to the Oak Ridge Civic Music Association, composed mostly of scientists, "The general philosophy of the school music program is that music is primarily an aesthetic experience contributing to the all-around development of children; the all-inclusive aim in teaching music is to help every child develop a genuine, usable love for music, as well as to give him a feeling of success in one or



(Left), Professor Ernst Levy, pianist and composer, discusses music with students of science during his advanced seminar course at Massachusetts Institute of Technology. The class is held in Levy's apartment to encourage informality. (center), The Brass Choir of Massachusetts Institute of Technology plays in the school's ultra-modern auditorium. (right), Army Cadet Pete Dawkins, All-America football player, Rhodes scholar and president of his class, strums out a tune on his guitar for his roommate, Cadet Lee Roy Nunn, Jr., at West Point. Dawkins also is commander of the Corps of Cadets, ranks seventh in his class of 501, captained the 1959 Army football squad and sings in the Cadet Choir. (U.S. Army Photograph).

more forms of musical expression.

"Technical skills are important only as a means to this end. Certain basic experiences, such as singing, listening, feeling of rhythm, playing and creating music are foundations for all musical activity. The music program in Oak Ridge schools is complete with all of the above experiences and strives to give each one proper emphasis."

To implement the scientists' ideals, the schools employ a full-time music teacher in each of the nine elementary schools, two in junior high school and two in high school in a community of 30,000 persons.

The children begin their music training in kindergarten. They are playing instruments in music festivals and programs before they finish the sixth grade.

In junior high schools — seventh and eighth grades in Oak Ridge — the students continue their training. The school's orchestra consistently ranks high in festival ratings. The youngsters can take part in a summer music program, devoting eight weeks to their instruments. The junior high school band also performs on radio.

Oak Ridge Senior High School carries along the musical training in a program that includes a marching band, orchestra, vocal groups, and classes in "music literature, theory and harmony, piano and various string, wind and percussion instruments," according to the Civic Music Association.

A few of the high school students occupy chairs in the Oak Ridge Symphony Orchestra. There they may play beside their parents.

Prime mover in development of the symphony was Dr. Waldo Cohn, a biochemist who headed the plutonium project during work on the world's first atomic pile in Chicago. Cohn hosted musical evenings in his home when he first arrived in Oak Ridge. Soon his home would not hold the musicians, and the symphony was formed with Cohn as conductor.

Cohn conducted the symphony for 11 years, before accepting a Fulbright and Guggenheim fellowship to study in England for a year in 1955. When he returned in 1956, Cohn became first cellist in the symphony, now under the direction of Anton Raisis, an instructor in Oak Ridge schools. Cohn also plays in a string quartet whose four members have been performing together for 10 years, except when Cohn was overseas.

The scientists who are part-time musicians at Oak Ridge are not unique. Dr. Arthur Roberts, profes-



Dr. Waldo Cohn (left), Atomic Energy Commission scientist, illustrates themes from "Overture for a Nuclear Reactor" to other members of the Oak Ridge, Tennessee, Symphony Orchestra. Cohn is the first cellist of the 15-year-old symphony in which scientists and their children occupy a major portion of the chairs.

sor of physics at the University of Rochester, is a composer of music and a friend of Cohn. Roberts composed "The Overture for a Nuclear Reactor" for Cohn. The work was presented for the first time by the Oak Ridge Symphony.

Roberts used the initials of the Atomic Energy Commission — or the notes A, E and C — as the basis for one of the movements of the overture. Other musical notes related to nuclear energy were used in the structure of the other three movements. The overture is described as "a musical chain reaction," building up through the work and threatening to explode at the climax.

But the threat is overcome by a C-D discord. This means cadmium control rods have been shoved into the atomic pile stopping the reaction. Cd is the chemical symbol for cadmium.

Rochester is typical of American universities where science and music flourish together. Cohn began his work with orchestras when he was a student at another college, the University of California.

The Massachusetts Institute of Technology, headed by Killian, also has an extensive music program. It includes a choral society, glee club, concert band, symphony orchestra and brass choir.

One of the best-known professors on a distinguished faculty in both science and the arts is Ernst Levy, famous pianist, interpreter of Beetho-

ven and composer — described by a music critic as the "Liszt-like genius of M. I. T."

Levy holds an advanced seminar course in music, designed for science education. The class usually is limited to about a dozen students ranging from undergraduates to fellows who already have received doctorates. Levy said he limits the size of the class to enable every student to participate in discussions. The students bring their interest in science into the class in Levy's apartment where they study such topics as "Principles and Techniques of Variation" or "Beethoven's *Missa Solemnis*."

In the south, Rhodes scholar John Deutsch of Tulane is another case of proficiency in both science and music. Deutsch gives much of the credit for his opportunity to study chemistry at Oxford to his ability on the French horn.

"I believe the turning point in my academic career happened at a concert," said Deutsch, "when I ran into Dr. Hans Jonassen, my major professor. Two days before I had made 100 on his chemistry test and the two events so close together caused him to stop and talk to me.

"Everything built up from that. He offered me a job teaching freshman chemistry and he helped me with the red tape in applying for the Rhodes scholarship. Dr. Jonassen is completely responsible for everything

(Turn to page 66)

How To Photograph The Grand Old Flag

Saturday the 14th of June is Flag Day — many otherwise vacant flag-staffs will be blossoming out with Old Glory, providing an added picture opportunity for photographers.

And speaking of such opportunities, if Francis Scott Key had had one of today's cameras loaded with one of the super-fast films now available, he could have photographed the flag by either the rocket's red glare or the dawn's early light. The result would have been a documentary photograph which would have preserved forever the moment around which the Star Spangled Banner was written.

In the last war probably one of the most thrilling and most widely used photographs was that of the flag raising at Iwo Jima, made by Joseph Rosenthal.

As a symbol of the things that we Americans believe in, every photo-

graph we make of the flag can and should tell a story — and you can make it a truly thrilling story by remembering these simple rules.

In photographing a flag, as in anything else, your attitude toward what you are photographing will be reflected in the pictures you get. It is just this feeling which distinguishes a great photograph from a common run-of-the-mill snapshot. It was this feeling, this attitude on the part of Joe Rosenthal, which made his Iwo Jima picture so great. Thus, approach your photographing of the flag with reverence and with a feeling and a sympathy for what the flag stands for, and you will be able to see it in your own pictures.

For instance, the next parade you attend at which you have your camera, try for a shot of the massed flags which usually head the parade. But, when you are shooting the picture, don't just shoot willy-nilly. In the back of your mind keep a picture of American troops going ashore in the face of enemy fire with the flag at their head, of Roosevelt's rough-riders storming San Juan Hill, of Dewey's battle ships in Manila Bay, a picture of all the brave men who have carried the flag so heroically in the face of death. Your feeling can't help but be reflected in your picture.

Again, perhaps it will be a Cub Scout carrying the flag. Don't look

at it as a cute picture — make yourself feel as he does; he is proud, he sees himself leading a troop. He has been taught something of what the flag stands for, and when you look, you can see it in every line of his body. Remember that, and you will have a better picture. Look, too, at a group of children saluting the flag — they are deadly serious. To most of them it is the first symbol of the intangibles by which we must live.

All of the foregoing applies to black-and-white pictures, color pictures or motion pictures. Today you will probably be shooting color, nearly everyone does, so a few hints probably won't be amiss.

Try to pick an uncluttered background and one with which the colors of the flag will contrast. A clear blue sky with scattered white clouds and a brisk breeze to straighten the flag out probably makes the best most thrilling setting of all, particularly in a motion picture where you can capture the movement of the flag. But when shooting the flag against the sky, try always to frame your pic-



By framing a parade through the flags and poles, in this instance, the photographer made this parade snap into an outstanding photograph. Look for similar photo possibilities whenever our flag is flying.



Attitude is all-important when photographing our flag. Try to capture the feeling of what the flag stands for, as was done so successfully in this fine snap made with existing light in a first grade classroom.





Pictures like this are doubly important to friends and family of young flag bearers. If your son is honored with the privilege of carrying the flag, be sure to snap one or more pictures for your family album.

ture either with a few nearby tree branches, through an open gate, or some nearby appropriate objects. In movies such a scene makes a grand opening or closing for your motion picture of your Fourth of July or Decoration Day activities, or vacation pictures you will make at such places as West Point, Virginia Military Institute, or the historic shrines you'll visit at a scout rally, or anything related to patriotic activities.

In making still pictures of the flag, don't try to completely stop the motion of the flag as it is blown by the breeze. Try to pick a speed that will stop most of the motion but not all of it. If the flag is whipping quite rapidly, 1/100 of a second will probably be fast enough. If it is fluttering in a light breeze, 1/50 of a second. If you stop motion completely, the flag will appear as though it is carved out of plastic and will look unreal. What you are always striving for is a feeling of naturalness.

If you are photographing the flag in full sunlight against a bright sky, you will use the "bright-sun, light-colored-object" exposure recommended on the instruction sheet that comes in your box of color film. If it is a flag carried in a parade, use the setting you would normally use for the parade itself — sufficiently rapid, probably a 100th of a second — to stop the motion of the marchers. If the picture is taken indoors, such as children saluting the flag, use your

(Turn to page 5)

Opportunities Exist For Musicians In The Navy

By Commander J. D. McDonald,
Head, Music Branch,
Bureau of Naval Personnel,
Washington, D. C.

Music has always been an important part of life in the United States Navy and bands and musicians are part of its earliest history. From the first drummers and fifers that were authorized by Congress in 1775, bands and musicians have performed a vital role in our Navy.

Today you will find Navy bands aboard ships in almost every part of the world, at overseas bases, and at various naval bases throughout the United States. The U.S. Naval School of Music in Washington, D.C. was established over twenty years ago and since that time, thousands of young men have enlisted to take advantage of the musical training offered and to serve their country as Navy musicians in every part of the world.

With all sincerity, I feel the Navy today has maximum opportunities for young men who possess adequate musical ability and a sincere desire to make music a career. I also feel that music teachers, as well as young musicians, desire to be informed of the opportunities available in the Navy for musicians.

The task of procuring and providing qualified musicians for Navy bands is a continuing one and vacancies occur throughout each year for musicians in practically all instrumental categories.

The Navy today strives in every way possible to offer maximum opportunities to every young person, commensurate with his background, interest, ability, and aptitude. Qualified musicians from civilian life are provided an opportunity to enlist in the Navy for formal training at the U. S. Naval School of Music in Washington, D.C.

prior to being assigned to duty in a Navy band.

Civilian musicians between the ages of 17 and 31 may submit applications for enlistment in the Navy as musicians through their local U.S. Navy Recruiting Stations. Applications are screened in the office of the Music Branch, Washington, D.C. and when applications indicate adequate training and experience in relation to the needs of the Navy, applicants are sent at Navy expense to the U.S. Naval Training Center, San Diego, California; the U.S. Naval Training Center, Great Lakes, Illinois, or the U.S. Naval School of Music, U.S. Naval Receiving Station, Washington, D.C. for an instrumental audition to determine their qualifications for enlistment as musicians. Civilian personnel who satisfactorily pass the instrumental audition are enlisted in the Navy as musicians and, upon completion of recruit training (approximately nine weeks), are transferred to the U.S. Naval School of Music for enrollment. After intensive training for at least six months, musician personnel are then assigned to duty in a Navy band in accordance with their instrumental proficiency, basic musicianship, and the vacancies existing in Navy bands at that time.

Civilian personnel who fail to pass the instrumental audition may enlist for general service or return home at Navy expense without in any way being obligated to enlist."

Complete and detailed information concerning the Navy Music Program may be obtained by writing: Head, Music Branch, Bureau of Naval Personnel, Department of the Navy, Washington 25, D.C.

Let's Old Dogs Learn Some New Tricks

By Dick Young
Pearsall, Texas

Let's not call ourselves "old dogs," rather, let's call ourselves old when, at the age of 21 or upon graduation from college we go out armed with a Bachelor Degree of Music and settle down to a lifetime of good progressive teaching with no thought or ambition to return to school in the summer and "find out what's new" in the many phases of our field of work.

Many directors of school bands do not realize that there are constant changes going on in the field of instrumental teaching, primarily because they refuse to expose themselves to summer camp study where leaders in the field gather each summer.

Constant research is going on, not only in the field of instrumental pedagogy, but in musical instrument manufacturing, publications for band and scoring for such organizations.

We cannot expect these large firms to visit each and every little town to give a personal "survey" to us in "what's new"; neither can we expect outstanding personalities in band instruction techniques to honor us with a personal visit to our band hall; rather, they make their headquarters at college and university campuses where summer band camps and six weeks courses of study are offered at locations convenient to every band director in the area.

These colleges and universities are constantly changing and revising their summer schedules to plan two to six weeks courses of study leading to a Music Degree and Doctorate or just offering courses for audit. Here in Texas each summer, many of our leading colleges are offering summer study under the leading band educators brought from all over the United States and Europe. The visiting instructors are different men each summer.

Let's face it — we, as band leaders

must keep pace with the new techniques and advancements in the band programs of the whole nation, else we suddenly find our band programs outdated. We owe it to our students to teach only the best, most progressive systems of study. This cannot come about by remaining constantly within the confines of the city limits.

For example: I attended a summer band directors school for only two weeks (work on my masters degree required that I spend the larger portion of the summer taking required education courses). This band school, typical of those all over America, was held on the campus of West Texas State College, at Canyon, Texas, which is located in the middle of the Texas Panhandle, and is the college which serves the many cities and towns in this vast area.

With only a few years of activity, the West Texas State Camp always enlists on its faculty such outstand-

ing band masters as Gerald Prescott, Jack Lee, Frank Piersol, Hiram Henry and Fred Weber, not counting hosts of others who are authorities in their particular field. These men have taught their special subjects at WTSC.

I cannot go to Minnesota to talk and study with Gerald Prescott but he came to me at the college at Canyon, where I spent many hours revising my teaching techniques and the physical arrangements of my band and choir department under his direct supervision. Fred Weber, along with Mr. Piersol, Mr. Henry and others, offered their vast knowledge of methods of instruction in the important field of elementary and junior high band, and incidentally, who among us doesn't have a "running hassle" much of the time in giving youngsters in the lower grades a good background which will make the senior band sound mature from the freshman on up?



Pictured here are 5 band directors from the Panhandle of Texas who are engaged in a marching techniques class under the supervision of Jack Lee of the University of Arizona. The picture was taken in August of 1955 on the campus of West Texas State College at Canyon, Texas, during the summer band camp. Fred Carpenter of Borger, Texas, Bill Miller of Hereford, Texas — the next two are unidentified and the last one is Ralph Smith of Dimmit, Texas.

Yes, it can take only two weeks of your time, or six weeks, depending upon how much time you can and want to afford. (Has there ever been a band director who wouldn't take pride in letting his administrator know of his summer study?)

Don't leave out the important element of professional fellowship either. During a busy school year, the only time we usually get to see another band man is at a football halftime or regional contest where, over a cup of coffee we engage in such verbal exchanges as "my clarinets play out of tune" or "my principal is fighting the band program". Well, what can be done to find the answer to such problems? Surely, not then and there over a cup of coffee. But there are answers to these and many other plaintive cries of frustration.

Among the membership present at summer schools in colleges and universities are men of equal status and of superior experience who have solved many many of the problems which face us. Why not go there and talk with them?

I had a fortunate break last summer: just a few miles from my town,

on the campus of West Texas State, I had the privilege of studying clarinet with David Kaplan. (If you do not know who he is, you do not read the leading professional school band directors periodicals.) I took up problems of new band techniques with Frank Piersol; since I have some hassles each year with majorettes, Sonie Rogers of Western Michigan College helped me. I attended lectures and demonstrations by Fred Weber, I talked with leading instrument manufacturers and most important of all, I got around among these outstanding people and discussed, over a lot of cups of coffee, my problems that many of my fellow band directors and visiting authorities helped me solve.

No, we are not "Old Dogs", but we can get ancient in our teaching methods and miss opportunities to keep "in tune with the times". We can sit around the old home town all summer, dreading to "get back in the grind", or we can journey to the nearby college campus for fresh ideas and a renewed interest in the field of our profession. I know what I am going to do this summer. How about you?

The End

The Brass Workshop

(Continued from page 12)

grow. First, the players need no motivation! They can learn to match tonal qualities, develop balance, learn clear clean intonation, accept one conception (articulation or style pattern) and refine their rhythmic precision. A young player can learn to develop improvisation based upon harmonic ideas, rhythmic ideas, patterns and sequences and many combinations of them. He must be cautioned that it is more than a "freak" sound or effect which will distinguish him as a capable improviser. The struggle for tricks and higher notes are the basis for breaking down good playing habits.

There are very few outstanding men in the jazz field who have not first achieved a mastery of their instruments through careful labored and sincere effort in the classic studies written for their instrument! The exceptions capitulate upon a trick such as an unusual tone, a new style of playing, or other gimmicks to catch the fancy of the listening public. When the "fad" dies down, they have no way to turn.

Your editor has done his share of playing in all types of dance bands as well as considerable classical work and I have pointedly refrained from interjecting a personal point of view

as to the validity of claims and counter-claims for school dance bands except that I believe in moderation and doing the job either classical or dance band with knowledge and authority. For those bandmasters who wish to build or improve a school dance unit, I would like to call your attention to the book "Training the School Dance Band" by R. Leslie Saunders, Chappell & Co. It is excellent in every way and written by a musician who is active as a professional and as a superior school musician. The book also includes a recording of the jazz effects commonly required.

Music Reviews

Elementary Cornet-trumpet Instructor, by Melville J. Webster and Floyd O. Harris, Published by Ludwig Music Pub. Co., \$1.25

This is an excellent new beginning method and is most thorough in explaining basic rudiments, the need for good habits of playing for rapid development, and includes a page on care of the instrument. The extension of range is very gradual and rhythms and keys are carefully explained as introduced. Highly recommended.

Starting Correctly on the Trumpet-Cornet, by Ilmari Ronka, Book 2, published by Herco, Inc., \$1.25

Mr. Ronka, a noted professional, has given music educators a fine stu-

dio instructor to continue the development of young trumpet players. He is an adherent of the "fixed embouchure" in brass playing and his Book 2 contains much superior material for the discerning teacher to present to his pupils. The orchestral approach is constantly apparent in this most worthwhile addition to the methodology of brass instruction. Highly recommended.

Seventy-Six Trombones (The Music Man), by Meredith Willson, arranged by Alfred Reed, for brass ensemble or brass band and percussion, published by Frank Music Corp., score and set \$4.00

Here is a splendid arrangement of the popular march which can be handled by a brass sextet, full brass ensemble with or without percussion, or by the brass band. The arrangement offers interest, style and color. It is beautifully scored and will be a big hit with both players and audience. Moderate difficulty. Excellent.

Your writer has had a most exhilarating year with the Illinois all-state junior band, the Penna. Midwestern District Band, and many other conducting highlights of a personal nature. I hope you have enjoyed a most fruitful and happy year also. I wish to thank you for the many kind letters regarding the column and for the flattering acceptance of the Geo. Reynolds matched cornet and trumpet mouthpieces. Your comments and much appreciated suggestions have kept the Brass Workshop column in the areas which your interest indicated and I hope is has been of value to you. I wish to close by thanking the patient and considerate Mr. Forrest McAllister, Editor and Publisher of the School Musician, for the opportunity to work with you on our mutual interests in improving our brasses. A happy summer!

The End

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AMERICAN SCHOOL BAND *Directors Association*

PRESIDENT PREDICTS BEST CONVENTION YET

William Bell To Present Tuba Clinic For ASBDA

By Ernie McMillan
A.S.B.D.A. Editor

ASBDA President, Emil Puffenberg, is confident that the Rochester convention in December will be the best to date. The city is a beautiful one with very excellent facilities. The Kahler Hotel, our convention headquarters, is the finest in which we have ever held an ASBDA convention. Synonymous with Rochester is the famous Mayo Clinic which your editor is sure everyone will want to tour.

When most of us think of large cities such as New York, Chicago, Los Angeles, and the like, we expect them to have the biggest and the best of everything. Just read the "Biggest and the Best" of Rochester, Minnesota. World's largest private hospital; world's largest association of physicians in private practice of medicine; world's largest graduate medical school; world's largest dairy processing plant; one of the world's very finest high school plants; and one of the

nation's largest hatchery - breeding farm operations. The list could go on and on, but space does not permit the opportunity at this time.

The Kahler Hotel, which will be our headquarters in December, is the largest transient hotel in the state of Minnesota with 650 rooms. I urge you now to make your reservations for the convention as hotel rooms are in constant demand in Rochester. Rochester can add 6,000 to 9,000 transients at any given time to its permanent population. There are over 450,000 visitors annually and even with the tremendous accommodations, rooms can be at a premium. Be sure you write directly to the Kahler Hotel for your reservations. There are two other hotels in the Kahler system in Rochester, the Hotel Zumbro and the Hotel Damon.

Through the courtesy of the H. N. White Company, William Bell will be with us for the December convention. When people who know music say "tuba," one name pops into the conversation automatically, William Bell. Seldom has a man achieved such artistry on an instrument that he is everywhere recognized as its finest and most creative performer. More will appear concerning Mr. Bell in later

issues of the SCHOOL MUSICIAN.

I wish that it were possible to give you the convention news at this time, but plans are all tentative. Suffice to say, you can be sure that your convention planning committee will bring to you an outstanding program of clinicians, ensembles, and bands. Besides the musical aspect, there will be talks by well-known educators and people in the music field. The opening of the convention will be at the Kahler Hotel on Sunday, December 27th. I am sure that you will not want to miss the beginning sessions of the ASBDA convention as they will be mighty important.

The ladies will have a full round of entertainment while in Rochester. Besides the many department stores and shops, as I said before, the city is filled with interesting and extraordinary places to visit. They will visit the Mayo Clinic, luncheons, the I. B. M. plant, and many other places of interest. Of course, the ladies will also be included in some of the activities of their husbands such as the banquet, recitals, and concerts.

Do you answer your ASBDA correspondence as it comes to you? Were you one of the 261 members who did not answer the survey on our Ro-



ASBDA BAND OF THE MONTH . . . Here is the magnificent John Marshall High School Band, conducted by our 1959 National Convention Host, H. L. Lindstrom of Rochester, Minnesota. Members attending the convention next December will have the opportunity to see and hear this great band.



William Bell, considered as the nations greatest tuba player will present a clinic during the 1959 National Convention of the American School Band Directors Association at Rochester, Minnesota on December 27th to 30th.

chester convention as to what you would like in the way of convention activities? Some interesting items were forwarded to your president, and from all indications, the convention planning committee is going to endeavor to carry out your wishes. You know, it is hard to plan any type of a convention without an active membership, who are vitally interested in taking part in such a meeting. However, if you are not satisfied with the type of convention, perhaps you were one of those who did not answer his questionnaire. If you did answer the survey, perhaps one or many of your ideas will be put into the program. Our convention is what we make it and by good attendance and constructive help, we can improve and help maintain the high ideals for which ASBDA stands.

As I said before, it is impossible to give you complete convention details at this writing. However, when the first issue comes to you next fall, you can be assured that most of the convention details will have been "ironed out" and we will be well on our way to final completion. For the time being, remember the dates, December 27, 28, 29, and 30. The city is Rochester, Minnesota and the headquarters is the Kahler Hotel. Again, I urge you to get your reservations in as soon as possible and make every possible effort to attend this great convention.

Have a good summer and we'll be right back here with news of ASBDA when you return to school in the fall.

ACCORDION BRIEFS

By LARI HOLZHAUER

Executive Secretary

Accordions Teachers' Guild, Inc.

R4, Box 306, Traverse City, Michigan

Many interesting events have been scheduled for June which will be of much interest to the members of the accordion field . . . one of the highlights will occur when the two accordion groups, the American Accordionists Association and the Accordion Teachers' Guild, Inc., will co-host the Coupe Mondiale which is the World Championship Contest of the Confederation of International Accordionists (CIA). This will be the first time the contest has been held in the United States of America. At least ten foreign countries will participate.

In preparation for the event the AAA held their Accordion Olympics in Detroit, Michigan, on April 19th. Many states entered contestants and the winner will participate in the Coupe Mondiale. Likewise the ATG held their playoffs for contestants in Tulsa, Oklahoma, on May 3rd. The Tulsa contest was followed by an excellent concert given by the Mid-America Accordion Symphony, several guest artists and the contest winner. The Mid-America Accordion Symphony also had a May 24th concert

scheduled for Topeka and a June 14th for Kansas City, Kansas.

Beginning June 19th the ATG will hold its ninth annual workshop at the Prince George Hotel in New York City. This year the workshop will be held for one day only. That same evening several important meetings are scheduled with the ATG, AAA and the CIA.

June 20th the World Contest will be held at the Prince George Hotel, N. Y., beginning early in the morning and closing about 6 p.m. In the evening a concert will be given at Carnegie Hall in which many well known accordionists will participate and the World Contest winner will also be presented.

June 21st the AAA will hold their National Contests at the Charles Evans Hughes High School, 351 West 18th St., N. Y., at which time their National Contest winner will be selected. It is expected 2000 or more will be enrolled in this contest. The evening of June 21st the AAA and ATG join together for an evening of fun, visiting and entertainment when they co-sponsor a Festive Dinner at the Prince George Hotel.

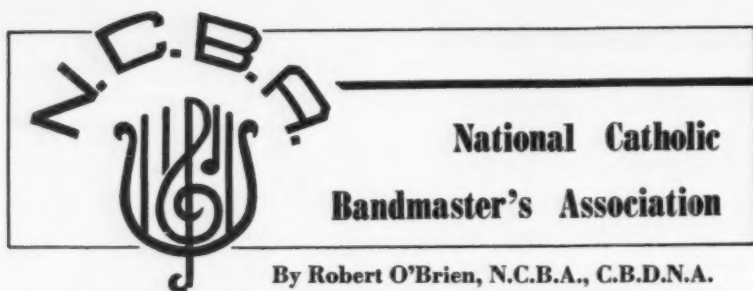
June 22nd the convention of the National Association of Music Merchants begins at the Hotel New Yorker and the Trades Show building. The ATG will occupy Room 717 at the New Yorker during convention week.

(Turn to page 57)



Here is the Hotel Kahler, Rochester, Minnesota, the 1959 National Convention Headquarters, for the American School Band Directors Association. More than 200 active members are expected to attend the convention from December 27th to 30th.

Send us your NEWS



President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana

THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

Band Camp News

Camper applications have been pouring in from all parts of the country and it is expected that the camp will reach maximum enrollment at an early date.

To date the largest single group to enroll have been from Corpus Christi, Texas. This contingent is expected to constitute 100 members of the bands from the Corpus Christi Catholic Bands. Mr. Dwight McCready, supervisor of music and band director states that the bandsmen have been working for a year to raise enough funds to bring the group in their own band bus. Other enrollments have come from Kansas, Colorado, Ohio, Alabama, New York, Illinois, Indiana, Pennsylvania, Iowa, Minnesota and most of the states represented by the NCBA. Camp dates: August 9-17.

Information may be obtained by writing:

NCBA Band Camp, Box 556, University of Notre Dame, Notre Dame, Indiana.

Convention News

Mr. Bernard E. Qubeck and Mr. Adam Lesinsky, co-chairman for the convention program, report that convention commitments are rapidly being filled and by this printing the entire program should be set up. The theme for this year's convention is one of "Catholic approach to Catholic problems."

Convention dates are August 7 and 8. The meeting will be on the campus of the University of Notre Dame. Detailed information can be obtained regarding the convention by writing the national office — NCBA, Box 556, University of Notre Dame, Notre Dame, Indiana.

NCBA to Participate in White House Conference

The NCBA has been invited to participate in a Council of National Organizations on Children and Youth for the 1960 White House Conference.

The purpose of the 1960 White

House Conference is to promote opportunities for children and youth to realize their full potential for a creative life in freedom and dignity.

The study will be three fold: the values and ideals in a changing society; an evaluation of previous conference goals and recommendations; and a suggested action to implement and carry out the 1960 action.

Progress and Problems

In the capacity of president of the NCBA I hear about the many problems, successes, and hopes of our Catholic Bandmasters. I am continually torn between elation and pessimism. On one hand I hear of the great strides of a successful program and on the other I must face band directors who are leaving our system for various reasons.

During the past six years I have had many personal friends and competent bandmasters lose hope and leave our Catholic Schools. Most of these people had years of tenure. It cannot be for the obvious alone: larger salaries, teaching tenures, pension plans, band budgets, etc. It goes much deeper. It evolves around an individual with concern and zeal — one who sacrifices the security of his own family and jeopardizes his own future for the good of our musically neglected Catholic children. I feel this is a true apostolate.

From our records I would say that it takes an average of three to five years of heart-breaking effort and optimism before these generous people surrender to the wall of indifference and misunderstanding. The final stroke of adversity usually comes when a change of supervisory appointments wipe out years of back-breaking toil and hope.

Curiously most of the schools involved are first rate academically.

In turning to our successful band programs for guidance I believe the long-term success depends upon the following:

1. A definite, committed plan of action — present and future.

2. A band program that is a permanent part of the curriculum as approved by the Bishop.

3. A growing excellence demanded of the band and band director. A realistic view of the band directors growing competence and worth. If he does not grow in competence as he gains experience he should be dismissed.

4. A program that is not affected by changes of appointment. The band should not be subjected to the goodwill of any one administrator who may or may not decide to keep the band in the program.

5. A realistic view of the demands on the lay teacher. His salary must be commensurate with his activities. It must provide him a respectable position in the community and give him a sense of pride and accomplishment.

The Purpose of the NCBA

To co-ordinate Catholic school band Activities on a national level; to meet together to help the national Catholic Band program, to present a factual composite Catholic Band program to the clergy; to develop a national Catholic summer band camp at Notre Dame; to work with teacher training schools to emphasize the techniques to be used in Catholic band organizations; to assist in placing competent Catholic bandmasters in Catholic schools; to find new bandmasters to start new Catholic school bands; to find ways and means to help Catholic Bandmasters promote their own organizations; to study and suggest improvements in salary, tenure, and qualifications; and to help Catholic music as a whole with emphasis on the particular problems of band music. The organization will assist all participants in personal and group growth both as musicians and Catholic educators.

The End

"Your wonderful article: PERSONALITY DEVELOPMENT & POPULARITY should be in the hands of every parent.

I have 5 schools in this rural area and often speak to PTA's, Parent groups, etc., and have been looking for such a 'flier' to hand out.

Could we please have 500 reprints of this article — on pg. 34 — March '59, of THE SCHOOL MUSICIAN.

Your cooperation is appreciated by the children, the parents, the teachers and myself. Thank you."

Sincerely,
Francis C. Bradac
Sup/Mus Rural Schools
Hampton, Conn.



THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

This, the last column for the season 1958-1959, is being written late thru the courtesy of Brother Forrest L. McAllister in his allowing us to wait until we could report the Fraternity "get-together" at the Enid, Oklahoma Tri-State Festival. We have just returned to the hotel from a 2½ hour parade of over 100 bands and are elated over seeing the fine organizations of so many of our brothers. Twelve Phi Beta Mu states were represented among the many groups participating and on the judging staff.

The Beta (Okla.) Chapter was host to our brothers in attendance at a dinner last night in which nine states were represented. Dr. Milburn E. Carey, "Mr. Tri-State himself", our National President, was master of ceremonies. The program consisted mainly of fellowship, a wonderful meal, and remarks in the form of reports of happenings in the various chapters. Our Phi Beta Mu fellowship for this get-together will terminate tonight with the grand concert, May 2nd, in which many of our Brothers and their students will participate. This annual event will always be a highlight as a Phi Beta Mu gathering and we hope to have more of you with us each year.

Tentative plans are being made for the next large get-together which will be held at the Mid-West National Band Clinic. Negotiations for scheduling are in operation. We plan to meet in the traditional "Time" room of the Sherman Hotel at 12:00 noon on Friday, December 11th, at the Mid-West National Band Clinic. Watch the fall columns for definite information.

The Alpha (Texas) Chapter is planning a full day round table "talk shop" on Sunday, August 16th, the day prior to the opening of the Texas Bandmasters Association in San Antonio, Texas. Brothers throughout the country who are interested in attending will be welcomed as is customary.

The ballot for national offices is out and will be returned too late for notification in this the last issue of the season. The first issue next season will carry the full details. Each chapter secretary will be notified when the ballot count has been made.

Chapter secretaries are requested to send information giving dates and locations of all 1959-1960 meetings to the National office so that a calendar of Chapter meetings may be included in the first column next season.

Send all Phi Beta Mu correspondence to, Jack H. Mahan, Exec. Sec., 2019 Bradford Drive, Arlington, Texas.

Wanted—More Band Members

Well, naturally — who doesn't want more band members? But these are a very special kind of band member. These must all be active school music directors who are in top form as performers, too. All of which adds up to the "Fifth" All American Bandmasters' Band for the 1959 Mid-West National Band Clinic at the Hotel Sherman in Chicago December 9, 10, 11, and 12.

The committee states that applications have been coming in every day. However, they are anxious to receive a large number of applications very early this year in order that everyone may have ample time in which to prepare adequately for this big event. For that reason, you are asked once again to turn back to your April SCHOOL MUSICIAN where you will find a full page devoted to an Application Blank prepared especially for YOUR use. Fill it out and send it in now before you begin on that well-earned vacation. Don't put it off till fall — remember how busy you always are then. Better do it today.

Eight bands, all of them ranking among the most outstanding in the country, and about a dozen important instrumental clinics are scheduled for the four-day convention. By being a member of the Fifth AABF you will be right at hand for each and all of these inspiring sessions. In addition, you will have the unparalleled opportunity of studying under perhaps five

of the nation's most distinguished conductors in this Fifth AABF. The eminent *Morton Gould*, talented composer and conductor, will rehearse and conduct this 100-piece band of school band directors. Guest Conductors will be, it is hoped, all of the four directors of the previous All American Bandmasters' Bands. This would enable you in four brief days also to work under *Lieutenant Colonel William F. Santelmann*, retired director of the United States Marine Band; *Commander Charles Brendler*, director of the United States Navy Band; *Glenn Cliffe Bainum*, Director Emeritus of Northwestern University Bands; and *Major George Willcocks*, Director of Music, Ford Motor Works, Dagenham, England. Where else could you get such a liberal education in such a short space of time?

And so we urge you once more, get out your April SCHOOL MUSICIAN and fill in the application blank. Or, if you prefer to keep the magazine intact, as so many do, you may write to the Executive Secretary of the Mid-West National Band Clinic, Lee W. Petersen, 4 E. 11th Street, Peru, Illinois, and he will send a blank by return mail. The important thing is — do it now!

The End

1959 First Quarter Piano Shipments Reach All-Time High

Piano industry shipments in the first quarter of 1959 were 31.45% greater than in the same quarter of 1958, and full-scale piano shipments reached an all-time high for any previous first quarter on record, reports the National Piano Manufacturers Association of America, Inc., in Chicago. NPMA receives monthly reports of piano shipments from twenty-two of the twenty-three piano makers in the United States. March shipments in 1959 were 32.31% ahead of the same month last year. Shipments have been increasing since September 1958. Manufacturers have great optimism for continued good piano business. Orders already on the books for the second quarter have spurred manufacturers to maintain accelerated production.

A spokesman for piano dealers states that soundings taken from them attest to the buoyancy of piano sales, and dealers generally are anticipating business increases for the balance of the year based on the first quarter sales.

In 1958 total industry shipments were reported to be about 165,000 units.

2440 SOLOISTS AND 598 ENSEMBLES COMPETED AT ENID'S 27TH ANNUAL MUSIC FESTIVAL

More Than 10,000 Students From 10 States Competed

The 27th Annual Tri-State Music Festival at Enid, Oklahoma is now history. Recognized by many as being the NATIONAL MUSIC CONTEST of the United States, it is attended by more than 10,000 highly trained young school musicians the first week-end in May each year. This year was no exception.

There were 2440 soloists and 598 ensembles competing in nine different classes, ranging from Class AA to Class D High School. Two nights were set aside for the 52 bands in that type of competition. So keen is the marching competition, that nine judges were used to determine the winners.

The list of judges looks like a Who's Who of Music in America. Such great names as Dr. Harry R. Wilson; Dr. Raymond F. Dvorak; Dr. Frank Simon; Dr. Archie Jones; Dr. George Wilson; Dr. Robert Hawkins; Dr. Paul Mathews; Dr. James Kincaid; Dr. Paul Cuthbert; and Dr. Ted Grager headed the list of notables.

Other names recognized from coast to coast were: Ralph Rush; Col. Earl Irons; Col. Harold Bachman; Frank Erickson; Capt. Robert Landers; Howard Akers; Jack Mahan; Maj. Samuel Kurtz; James Kerr; Lowell Little; Nilo Hovey; Forrest McAllister; and Chester Francis.

This year's "Stage Band Contest" attracted eighteen units from four states. Top honors went to, Capitol Hill, Oklahoma, Okla.; Amarillo Texas High School; Phillips, Texas; Ball of Galveston, Texas; Kerr Jr. High of Del City, Oklahoma; Ecktor High of Odessa, Texas; and Thomas Edison High of Tulsa, Oklahoma. The judges for this exciting event were Buddy DeFranco and Don Jacoby. More than 3000 Tri-Staters' danced at the finals.

Outstanding clinics were conducted by Fred Wilkins (flute); Frank Arsenault and Remo Belli (percussion).

The "Million Dollar Parade" was televised over Channel 5 (Oklahoma City). More than 100 bands and Drum and Bugle Corps vied for top honors. Each year THE SCHOOL MUSICIAN awards a traveling trophy to the most outstanding band in the parade. This year it went to a Class CCC band, Kirby High School of Woodville, Texas.

This year the Twirling and Drum Major contest was judged by Bob Roberts and Joan Burbick. THE SCHOOL MUSICIAN award (a lighted baton), presented each year to the most outstanding twirler in all classes, was awarded to Janice Bargdill of Wichita, Kansas.

Nine Sweepstakes Trophies were awarded by the Tri-State Festival representing each of the nine classifications. They were: Class AA, Tascosa High, Amarillo, Texas; Class A, Texas City High, Texas City, Texas; Class BB Phillips High Phillips, Texas; Class B, Lindsay High, Lindsay, Okla.; Class CCC, Kirby High, Woodville, Texas; Class CC Mooreland High, Mooreland, Okla.; Class C, Okeene High, Okeene, Okla.; Class D, Lamont High, Lamont, Okla.; and Class Jr. High, Kerr Jr. High, Del City, Okla.

Sweepstake winners are determined by the total number of points won by a school. A school wins so many points for each soloist, ensemble, band, orchestra, chorus, marching band, and sight reading, depending upon whether they win a 1st, 2nd, or 3rd division rating.

Special trophies were also awarded to the most outstanding concert groups. The winning groups this year were:

CONCERT BAND . . . Class AA — Enid High School, Enid, Okla.; Class A — Pampa High School, Pampa, Texas; Class BB — Chickasha High School, Chickasha, Okla.; Class B — Shattuck High School, Shattuck, Okla.; Class CCC — Kirby High School, Woodville, Texas; Class CC — Alva High School, Alva, Okla.; Class C — Okeene High School, Okeene, Okla.; Class D — Lamont High School, Lamont, Okla.; and Class Jr. High — Kerr Jr. High, Del City, Okla.

ORCHESTRAS IN CONCERT . . . Class A — Tascosa High School, Amarillo, Texas.

MIXED CHORUS . . . Class A — Tascosa High School No. 1, Amarillo, Texas; Class BB — Dumas High School, Dumas, Texas; Class B — Elk City High School, Elk City, Okla.; Class CC — Yukon High School, Yukon, Okla.; Class D — Hildreth High School, Hildreth, Nebraska; Class Jr. High — Emerson Jr. High School, Enid, Okla. There were no groups determined outstanding in some classes.

The wonderful four day festival

reached its climax at the Grand Festival Concert on the final night. It featured a 100 piece Symphony Orchestra, 389 piece band, and 400 voice choir, all made up of the finest young musicians from the 10,000 contestants.

Several events highlighted the concert. Don McCathren thrilled everyone with his 88 piece Tri-State Clarinet Choir. Don Jacoby literally stopped the show with his brilliant cornet performance. The famous "Singing Sergeants" of the United States Air Force were brought back time and time again.

A little specialty number conducted by Forrest L. McAllister, Editor and Publisher of THE SCHOOL MUSICIAN proved quite popular with the audience. It was Ralph Hermann's "Cops and Robbers", from his "Kid-die Ballet". During the number, a robber, chased by two real cops ran through the audience simulating a real gun fight. The Fire Marshall performed beautifully on a specially hooked-up electric siren. Six percussionists used police whistles. It was quite a two minute production.

Dr. Raymond F. Dvorak brought the festival to a thrilling close as he conducted the combined band, orchestra, and choruses in his new composition (premiere performance) of "Father Of All", which salutes all of the three great faiths of our nation.

The true credit of this gigantic festival goes to "Mr. Tri-State" himself, Dr. Milburn E. Carey, Festival Manager for twenty four years.

Before one festival is completed, plans are already being made for the next one. The 28th Annual Festival will be held at Enid, Oklahoma on May 4, 5, 6, 7, 1960. It should be remembered that every high school in the nation is invited to send their bands, orchestras, choruses, stage bands, soloists, and ensembles. Any one, or all, may come.

The deadline for entries in any of the competitive events for next year is April 1, 1960. Deadline for application in the Festival Band, Chorus, or Orchestra is March 1, 1960.

For further information on this, the world's greatest school music festival, write direct to Dr. Milburn E. Carey, Festival Manager, University Station, Enid, Okla. Ask for the free brochure describing all events.

Making America Musical

(Continued from page 4)

sisting of: wife, Marylee; and sons David, a senior who plays trumpet; and Peter, an 8th grader, who plays saxophone in the Junior Band.

THE SCHOOL MUSICIAN Magazine takes exceptional pride in presenting Mr. Ernest McMillan, a man who is devoting his life to helping to "Make America Musical."



We are proud to publish this "Exclusive Monthly Column" for the American String Teachers Association. The ASTA among its several objectives is to assist school administrators and music educators with the establishment and development of school orchestra programs. We suggest you write to the officers of this association through Mr. Hill, Editor of the ASTA column, for any assistance you may desire Forrest L. McAllister, Editor & Publisher, THE SCHOOL MUSICIAN.

By FRANK W. HILL, A.S.T.A.
Iowa State Teachers College
Cedar Falls, Iowa

WHAT'S HAPPENED

A Report Card on Strings

This month's column is the "commercial" closing the series that began last September. ASTA, through this magazine, has brought you news and, we hope, discussions and interviews which perhaps have been helpful to you in the string teaching field. The REAL news of string activities is, of course, detailed in the "American String Teacher" magazine — a 24-page compilation of events and authoritative articles, published by the American String Teachers Association. ASTA has also released such items this past year as the second edition of the classified list of contemporary string music that excited so much favorable comment in its first issuance a few years ago. Other valuable documents have come off the ASTA press this year and, as we go to press, more are being planned. Can you, as a string teacher, afford to miss these?

The ASTA annual national convention, held last February in Kansas City, was jammed-packed with concerts, recitals, demonstrations, and panel discussions. Perhaps the highlight, if one light was higher than another, was the recital by violinist Joseph Szigeti playing Bach, Prokofiev, and Stravinsky, with the assistance of pianist Sulima Stravinsky. David Dawson, violinist from Indiana University; Florence Reynolds, cellist, of Montana State University; Joachim Chassman, Los Angeles private teacher; the Kansas City Philharmonic; Raymond Stuhl's University of Kansas

Cello Choir, the Walden String Quartet, and many, many other quartets and ensembles contributed to make the listening side of the convention a milestone in the history of string recitals.

If you were there, you learned about "How to Prepare Contemporary Works for Performance"; "How to Stimulate Interest in String Performance Among Non-Professionals"; "String Bowing Problems"; "Reducing Undesirable Tension"; and "Rehearsal Technics in Preparing Orchestral Works." You heard valuable and inspiring talks by noted authorities, and you shop-talked yourself hoarse in the corridors and the coffee shops. You visited the extensive exhibits and examined new materials to your heart's content. You met old friends and you made new friends, and you came away filled with new ideas and, best of all, new enthusiasm. If you were NOT there, you missed these things, and we missed you.

On Thursday afternoon, the attending string teachers and guests reveled in a reception where not even the punch and cakes muted the steady buzz of fast-tempo conversation. Your reporter wondered who was listening, since everyone seemed to be talking at once. But this is indisputable proof that everyone had a good time — all a part of a successful convention. Be with us next year.

On the business side of the ledger, the official ASTA Executive Board reviewed the year's accomplishments and made extensive plans for the next year. From the reports of the various officers, it is evident that ASTA is still growing. Howard Van Sickle was elected treasurer, having proved his worth by efficiently filling this thankless post by appointment during this past year. Bob Klotman, of Cleveland Heights, was elected Membership Chairman, relieving Harry King, of Fredonia, N. Y., of this added responsibility. Harry will carry on as Secretary.

ASTA will stage the string sessions at the National Convention of MENC at Atlantic City next March. A big job, but one that, with the help of the eastern seaboard contingents, will be attractive to string teachers over the country.

ASTA is operated (and that word seems so inadequate considering the scope of such a project) by the "leisure time" efforts of the National Officers and the officers of the State Units. They work without compensation and they work long, hard hours. May this final column of the year in the SCHOOL MUSICIAN be a tribute to their faith and their labors. The cause

Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

This month we have music from four publishers; you should find something interesting in some if not all of it. First:

The Richter — Ware Method for Spinnet Organs, in Three Parts — Part 2.

This is an interesting method for either teachers or the do-it-yourselfer. This "part 2" includes cute little tunes, not too difficult, and a very thorough skit about technique and theory of music. Added are suggested registrations for all electronic organs. Price, \$1.75 and the publisher Theodore Presser Co.

The Strauss Era and Viennese Waltzes, for Wurlitzer Organs.

The contents include over a dozen themes from the better known waltzes of the Viennese period. These selections are arranged by Cecil Bentz in a simplified form making them playable by budding organists as well as the advanced student. Priced at \$1.50 this book is published by Mayfair Music Corporation of New York.

34 Hit Parade Extras, for Hammond Chord Organ.

Just as the cover says this book contains 34 Hit Parade tunes; and the arranger is J. M. Hanert. And while the music content is, so excellent, it also includes the words to these standards. A fine grouping of music. Priced at \$2.50 the publisher is Meridian Music Corp.

Favorites from the Opera, for Wurlitzer Organs.

An even dozen of themes from some of the better known operas. The (Turn to page 53)

of strings would lose immeasurably were it not for their ardor and competence. YOU can help by sending in your membership fee of \$5.00 to Howard Van Sickle, Mankato State College, Mankato, Minnesota.

We'll be back in September. Watch for us!

The End

Teen-agers Section

Mary Louise Fletcher, Teen-Age Editor

Meet the Artist

Charles Camilleri



Jazz Accordion Artist Charles Camilleri

The new Darryl F. Zanuck film, "The Roots Of Heaven," has a sound track by Charles Camilleri, the internationally famous accordion artist. The film, which stars Juliette Greco, was filmed in England and was premiered recently in America.

The young Camilleri, born on the island of Malta in 1931, is no stranger to the silver screen. He has not only played in quite a few films, but, last year, recorded the sound track for the J. Arthur Rank film, "The Seven Thunders". He soloed the entire sound track accompanied by a full symphony orchestra.

Camilleri began his professional career on Malta Radio. By the time he was seventeen, he had made more than 500 Broadcasts. In 1948 and 1949, he was a member of concert groups that traveled to Italy, France, Switzerland and England. In 1950, he went with his family to Australia where he formed his own jazz quintet. During his four-year sojourn on the isle "down under", he had his own radio and recorded on various labels. When returning from entertaining the troops in Korea, he

gave concerts in Japan, Hong Kong and Manila. Since signing a contract with the B. B. C. in 1954, he has made numerous television and concert appearances in many European countries, and in 1956 visited America where he plans to settle down.

Among the artists Mr. Camilleri has appeared with have been Frankie Laine, Gracie Fields, Don Cornell, Hoagy Carmichael, Connie Frances, Johnny Ray, and Anne Baxter. He has had over 60 compositions published including studies and his own "Accordion Tutor." In the last jazz poll by the British publication "Melody Maker," Charles came in second. He is presently deputy conductor of the new British musical "Irma La Douce" at London's Lyric Theatre and records jazz on the Parlophone label.

Indiana U. to be Scene of Stan Kenton Clinics

A chance to study under the leading names in modern jazz is being offered this summer to all music students 14 or over and school band directors, on the beautiful Indiana University Campus.

It's the Stan Kenton Clinics, and Stan is only one of the famous names to give lectures. Shelly Manne, America's No. 1 drummer and winner of the 1959 Down Beat Poll, Laurindo Almeida, guitar, Matt Betton, Reeds, Coles "Bud" Doty, reeds, Russ Garcia, arranger, Gene "Doc" Hall, Dean and arranger, Chubby Jackson, Bass, Don Jacoby, trumpet, John LaPorta, reeds, and Tommy Shepard, trombone.

Here is what is being offered. One hour clinic every day with Stan Kenton. One hour of instrument instruction and section rehearsal by some of the top clinicians in the nation, one hour of workshop, two hours of stage band rehearsal, playing Kenton arrangements or others suitable to your ability, etc. For students under age a counselor will be in charge of groups of fifteen. Everyone will eat, sleep and receive instruction on the I. U.

Campus, and friends may room together by writing in advance. All students will be placed in classes with others of the same music ability. The campus facilities such as swimming, tennis, the library, etc., will be available to each student.

The French-Lick Jazz Festival will be in progress, and arrangements will be made for students to attend if they wish, as an extra activity.

The Stan Kenton Clinics have been scheduled from July 26 thru August 1, and enrollment will be limited. Music directors, students and parents desiring additional information and application blanks for the Clinics may write to Ken Morris, President, National Stage Band Camp, Box 221, South Bend, Indiana.

Newport Youth Band Hailed By Washington Society

A glittering host of Washington dignitaries turned out Monday evening, March 16th, for the first "Jazz Jubilee" to be held in the nation's capital, and they came away raving about the unique Newport Youth Band, a group composed of 21 teen-age New York youngsters.

The benefit affair in the huge Sheraton-Park Ballroom, was for the 'Friendship House,' a settlement house on Capital Hill, and was arranged by a group of Congressional wives under the auspices of Mrs. Eisenhower and Mrs. Nixon, and other prominent Washington people.

Among the performers were singer Ernestine Anderson; jazz pianist Toshiko; Willie 'the Lion' Smith; Pee Wee Russell; and Jo Jones. However, the twenty-one boys from New York under the direction of Newport Jazz Festival educational director Marshall Brown really brought the large crowd to its feet with their exciting big-band renditions of several jazz favorites. It is reported that State Department officials in the audience started negotiations in April to send the Newport Youth Band to Europe this summer on an official good will tour.

TOP TUNES In Review

By Karen Mack

Coral Records—LP—33 1/3 RPM

TERESA BREWER & THE DIXIE- LAND BAND — M & Stereo

Teresa has made many recordings in the past, but never one quite like this. The sparkling bounce that she gets into her singing lends itself very well indeed to some of the greatest Dixie-land tunes ever. She is ably assisted by Dick Jacobs orchestra and the outstanding trumpet of Yank Lawson.

THEMES FROM HORROR MOV- IES . . . DICK JACOBS — M & Stereo

All we can say about this album and be brief at the same time is LISTEN! These are themes from the outstanding horror movies given special treatment by Mr. Jacobs with clever narration by Bill McFadden. If you are ever seeking the new and different, this is IT!

VACATION AT THE CONCORD . . . MACHITO & HIS AFRO-CUBAN ORCHESTRA — M & Stereo

Each year thousands of vacationers flock to the Concord no matter what season of the year. The resort also boasts of the availability of the finest entertainers in show business today that are hired for the enjoyment of their clientele. Also featured are some of the greatest bands in the music business. Machito has been a favorite at the Concord for some time now. This is an album of sparkling Latin rhythms, the tunes most requested at the famed resort.

THE HOLLYWOOD SONG BOOK (VOLS. 1 & 2) . . . NEAL HEFTI M & Stereo

There has always been background music to movies, even in the good old days, before talkies came to be. In recent years film scores, and songs from movies have really come into their own, so to speak. This is an outstanding album of the all time great academy award winning tunes, that will be around for many a moon to come. Neal Hefti is no newcomer to the recording industry, he has won countless polls, written many tunes, arranged music for many show busi-

ness greats and had many hit records of his own. This is a new departure for Neal, but a very pleasant one, which will be more than obvious after you've listened closely.

CRL 57261 LAWRENCE WELK and his CHAMPAGNE MUSIC featuring ALICE LON

The acceptance enjoyed by Mr. Welk and his TV family is almost legendary. Each year he and the artists who appear with him seem to enjoy an ever increasing popularity. Alice Lon has sung her way into many homes with her delightful interpretations of tunes that seem to appeal to the masses.

CRL 57262 LAWRENCE WELK fea- turing THE LENNON SISTERS Needless to say, this group of petite misses are among the greatest "show- stealers" in the entertainment field today. Their sparkling personalities (Turn to page 48)

Florida Symphony Gives Fifth Youth Concert

The Florida Symphony, conducted by Frank Miller, recently presented its fifth Youth Concert sponsored by Tupperware Home Parties Inc. for Osceola County Children. The concert was presented in the outdoor Garden Pavilion at Tupperware International Headquarters. Last year's performance, held indoors, was extended to two concerts since there were more children than could be accommodated at one time.

This year's program included two Dances from the "Water Music" of George Handel; the Prayer from "Hansel and Gretel" by Engelbert Humperdinck; Kling's "Elephant and the Fly," a duet for piccolo and tuba; a Brazilian folk song, "My Toy Balloon" with words and musical setting

by Frand Miller; and six variations on a theme written by Nicolas Slonimsky.

The remainder of the program featured the Magic Fire Music by Richard Wagner; the Calm After the Storm and the Gallop from the Overture to "William Tell" by Gioachino Rossini; and selections from "Oklahoma" by Richard Rodgers and Oscar Hammerstein.

This year is the two hundredth anniversary of the death of Handel. The Florida Symphony program notes, written by Edna Wallace Johnston, point out that orchestras throughout the world are honoring Handel by including his music on concert programs during the year.

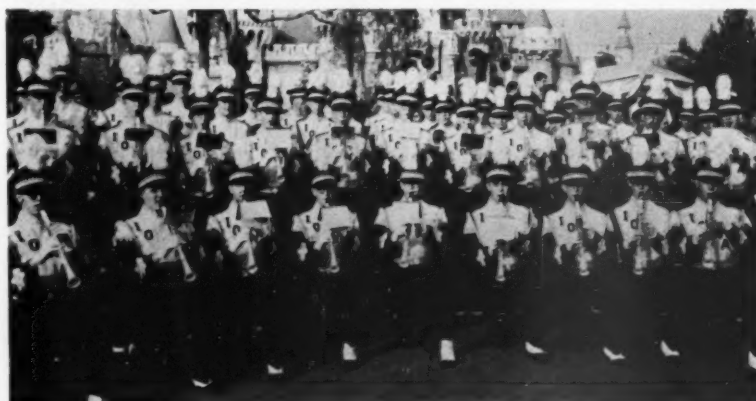
Iowa's White Clarinets At 1959 Rose Bowl

The University of Iowa Marching Band, directed by Professor Frederick Ebbs, was decked out in all the splendor of their black, white and gold uniforms for the half-time ceremonies of the Bowl classic, the Rose Bowl in Pasadena, California, on New Year's Day, 1959.

A picture of precision, the collegiate musicians looked as good as they sounded. The band was further enhanced by the striking contrast of a new innovation, white B-Flat clarinets in the reed section.

The new white clarinets blended in beautifully with the surrounding color scheme and greatly helped to outline each formation. The all white-section was complimented on the outstanding uniformity and the fullness of tone which was present during the whole performance.

It is pleasant for the "Big Ten" backers to recollect that Iowa won the Bowl Game.



The Iowa University Band caused quite a sensation when its entire clarinet section appeared on the field for the half-time show at the Rose Bowl game on New Years Day. Prof. Frederick Ebbs is conductor of this "Crack Precision Marching Band."



A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

Annual Meeting

The annual meeting of the Society's Executive Board will be held on Saturday, June 13, at the national office in Park Ridge, Illinois. This year an all-day conference is scheduled. A comprehensive report on the growth and development of the Society will be given by the Executive Secretary. Included in the order of business will be reports submitted by State Sponsors, State Chapter Coordinators, Chairmen of Standing Committees, and other members of the Advisory Council. Recommendations made by Chapter Sponsors in their annual memoranda will be given full consideration. Plans for the coming year will be discussed and acted upon.

Directors in attendance will be: Alexander M. Harley, President, Park Ridge; Harry Ruppel, Jr., Vice-President, Chicago; Einar J. Anderson, Secretary-Treasurer, Park Ridge; Beulah I. Zander, Educational Advisor, Chicago; Reuben E. Swanson, Legal Counselor, Chicago; William J. Inglis, Member-at-large, Hialeah, Florida; Gladys A. Garness, Member-at-large, Wauwatosa, Wisconsin; and Aaron Schmidt, Chairman of the Committee of Music Educators, Austin Peay State College, Clarksville, Tennessee.

Professional Members

A new program of Professional Membership in Modern Music Masters has recently been inaugurated. Co-operating in this program are the following music publishers, manufacturers, printers and dealers, who recognize the importance of the national music honor Society, and the increasingly vital part it is assuming in the over-all picture of the music education program:

Collegiate Cap and Gown Company, Champaign, Illinois
Conn Corporation, Band Instruments, Elkhart, Indiana
Des Plaines Publishing Company, Des Plaines, Illinois
H. T. FitzSimons Company, Music Publishers, Chicago, Illinois
Kendor Music, Inc., Music Publishers, East Aurora, New York
Lawson-Gould Music Publishers, Inc., New York, New York
G. Leblanc Corporation, Instrument Manufacturers, Kenosha, Wisconsin
William Lewis & Son, Stringed Orchestral Instruments, Chicago, Illinois
Lyons Band Instrument Company, Chicago, Illinois
E. R. Moore Company, Gowns and Choral Robes, Chicago, Illinois



During the formal Initiation Ceremony, the membership chairman explains the meaning of the Modern Music Masters Key — "The Music Staff symbolizes music, and the five lines represent the five major points on which Apprentices are selected; Scholarship, Character, Cooperation, Leadership, and Service. The Lyre and Scroll represent the wearer's proficiency and service in the field of music. The triplet figure in the form of an 'M' symbolizes the three M's in the name of Modern Music Masters."

Rubank, Inc., Music Publishers, Chicago, Illinois

The School Musician Magazine, Joliet, Illinois

H. and A. Selmer, Inc., Band Instruments, Elkhart, Indiana

Southern Music Company, Sheet Music Service, San Antonio, Texas

V and G Printers, Inc., Mount Prospect, Illinois

VanderCook College of Music, Chicago, Illinois

Volkwein Brothers, Inc., Music Publishers & Dealers, Pittsburgh, Pennsylvania

Chapter News Parade

At their Initiation Ceremony, the members of Chapter 268, Grossmont H. S., Grossmont, Calif., and their guests heard a talk on "Behind the Scenes at the Opera" given by Mr. Henneburg of the San Diego Starlight Opera. In April a Chinese missionary spoke to the Chapter on Chinese music; in May they had a hay ride and party at the Ranch House, and later in the month a banquet at the time the newly-elected officers for the coming year were installed; and in June a beach party will close this Tri-M season.

Two music scholarships of one hundred dollars each are being given by Chapter 192 at Hialeah H. S. in Hialeah, Florida. The proceeds from the annual Tri-M student production held in April were allocated to this scholarship fund. As there are over a dozen Chapters in the Miami area, the Hialeah Tri-M group invites members of a different local Chapter to attend each one of their meetings. This Chapter regularly publishes a four or five page newsletter, called "The Crescendo" which is given to every Chapter member and sent to all alumni, and also to a number of other Chapters throughout the country.

Sandy McIntire, secretary of Chapter 330 at Brookside Jr. H. S. in Sarasota, Fla., reports: "Our last two meetings were most interesting. The program for our Chapter this year is to have an outstanding person in the field of music in our community visit our group and give us a program. To start this series was our own sponsor, Mr. Carl G. Werner, director of music at Brookside and organist at the Congregational Church. He spoke on the history and development of the organ. This month we had as our guest Mrs. John McNeil, principal of the 2nd violin section of our local symphony, The Florida West Coast Symphony. She gave a very interesting talk on the history of the violin, and played some beautiful violin compositions."

We will hear other members of our symphony play and talk to us about their instruments."

Chapter 409 of Moore H. S. in Waco, Texas, sponsored a Choral Festival on April 11, in which six choirs participated. The clinicians for the event were faculty members from Baylor University School of Music.

Top-Notchers

Dianne Davis, president of Chapter 326 at La Canada Jr. H. S. in La Canada, Calif., has been selected as a Tri-



Dianne Davis

M Top-Notcher for June. Last year she served her Chapter as vice-president. Dianne has played flute for three years in both the Dons Marching Band and in the Concert Band. She has played string bass in the Concert Orchestra for two years. Dianne has also studied the piano for seven years and has accompanied solos and ensembles at the Southern California Solo and Ensemble Festival. Some of her other activities are: president of the Girls Athletic Association, treasurer of the Girls Letter Club, on the staff of the school newspaper, a member of the Student Council, an officer of Job's Daughters, secretary of her local church group, and secretary of Saints and Sinners (a service club). Congratulations, Dianne!

Ken Johnson, president of Chapter 155 at Marshfield H. S. in Coos Bay, Ore., has also been selected as a Top-Notcher for this month. Ken plays the clarinet and the saxophone in the Concert Band and in the Dance Band, has studied the piano for nine years, and sings in the mixed chorus. For two years he has been president of the Concert Band. Outside of school Ken has played in a professional dance band for two years. Ken's activities other than music include sports. He has lettered in football, basketball and track. During the summer he is usually kept busy coaching and playing baseball. He is an excellent swimmer and enjoys boating and water sports. Ken is a member of the National Honor Society and the Science Club. Congratulations, Ken!



Ken Johnson

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

The End

Editorial:

Do You Need Summer Practice?

During the last eight months many of you have probably been spending time both in and out of school thinking about what you will be doing during the summer months.

You, the 'School Musician,' will be on vacation. Many of you won't be having formal band sessions and so you'll probably quit all lessons and all practice and all musical discipline for those three months.

That's just GREAT!! But — if you are one of the band members who has aspiration to "First Chair," or to the "Concert Band," let me be the first to warn you that this is not the time to quit practicing and taking lessons.

During this twelve week period, you can get a lot done in the way of private practice and improvement of technique. This is the time when you won't be harassed by contests and concerts. This is the time, therefore, to do the scale work and breathing exercises that you will need so badly, so that, when fall try-outs come along, you will be able to step in and have a try-out that you can really be proud of.

"Fletch"

Pop Singer Contest At Chicago Music Festival

A popular singing star of the future may be discovered this summer in a vocal contest for popular songs, to be conducted as part of the 30th annual Chicagoland Music Festival.

The contest is open to amateurs 16 years of age and older. Competition will be held in Chicago, and in 14 other cities where preliminary Festivals will be conducted. These include Annual Night of Stars, Lake Worth, Fla.; Southern Illinois Music Festival, Carbondale, Ill.; WBN Voices of Tomorrow, Buffalo, N. Y.; Santa Claus Land Music Festival, Santa Claus, Ind.; Lafayette Music Festival, Lafayette, Ind.; Badgerland Music Festival, Madison, Wis.; Northeastern Wisconsin Music Festival, Green Bay, Wis.;

Gary Music Festival, Gary, Ind.; Hawkeye Music Festival, Cedar Rapids, Iowa; Minneapolis Aquatennial Upper Midwest Music Festival, Minneapolis, Minn.; Ohio Area Band Contest, Hudson, Ohio; International Music Festival, Michigan City, Ind.; Peoria Area Music Festival, Peoria, Ill.; and Kenosha Music Round-up Festival, Kenosha, Wis.

The new contest is expected to rival the festival's yearly operatic vocal contest in the number of entrants. Some great singers have been discovered in the operatic vocal competition, which has been a part of each annual Festival, sponsored by the Chicago Tribune Charities, Inc.

Preliminaries for Cook County, Illinois residents will be held in Chicago, on June 22nd to 24th at 7 P. M. in the WGN studios. Contestants living in areas not covered by preliminary festival contests, will compete in the WGN studios at 7 p.m., Aug. 20.

Winners of preliminary contests will be judged Aug. 21 in the WGN studios, just prior to the Festival, to be held Saturday night, August 23, in Chicago's Soldier Field.

Each contestant may choose one number, popular or folk, and the song must be memorized. Singers will be judged on vocal quality, musicianship, style, and personality.

Robert Trendler, the festival's general music director, will be in charge of the contests and will accompany the singers.

Entries must be made on the official festival brochure entry blanks, obtainable from festival headquarters in Tribune Tower, 435 N. Michigan Ave., Chicago.

New Clarinet Trill Chart

(Continued from page 23)

Clarinet Fingering Chart, and Oboe Fingering Chart.

Based on the C major scale, the Martin Clarinet Trill Chart shows half tones and full tones on facing pages, with the explanation of symbols constantly in view because of a special short-page format. The chart is punched for stringing, so that it can be hung for student reference.

Music educators may obtain samples of the new Martin Freres Clarinet Trill Chart from their local Martin Freres dealer, or from Martin Freres Woodwinds, 5 Union Square, New York 3, N.Y.; in Canada, 720 Bathurst St., Toronto 4, Ont.

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By Walter A. Rodby

Choral Music Director, Joliet Township High School and Junior College, Joliet, Illinois

If you want a listing of new publications for the junior high school vocal music program, be sure to read the last paragraph of this column. The list is free.

Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

Last May 7 we were privileged to be on a panel discussing problems and materials in junior high school music at the North-Central MENC conference at the Conrad Hilton Hotel in Chicago.

So many interesting ideas developed out of that conference that it seems only proper that we tell you more about it. The panel chairman was E. Arthur Hill, North-Central Vocal Chairman and new president of the Illinois Music Educators Association. Other members of the panel included: Miss Eva Mae Struckmeyer, Jr. High Vocal Music Director, Wausau, Wis.; and Miss Iris Alexander, Jackson, Mich.

Since this column has been concerned more with materials than procedures in the last few months, we will continue by reporting some of the newer and worth-while books and music that were reported at the MENC panel in Chicago. Keep in mind that no evaluation can do more than bring this material to your attention. How well it suits your own particular situation depends entirely upon your own personal evaluation and that can be done only if you get the particular publication and examine it for yourself.

So many people have written to us explaining that the real value of this kind of reporting is its service as an information center. So much of this material just never gets brought to the attention of the reader except through a column of this type, and we know this from the many letters we keep getting. All of it cannot be used; but it is good to know that the material is available, at what price, and from what publisher. If it interests the music director, then the next thing for him to do is to get a copy and decide whether it actually is the type of material he is looking for.

Your letters this year have been more frequent than ever (and complimentary, too!), and this is gratifying indeed because we know that you are

reading and have found benefit from our efforts. We are delighted when we get letters, for reader interest is the soil that promotes growth in any writer.

Now we report on new and interesting junior high school materials.

New Junior High School Materials

One of the really significant new publications for junior high school comes from Summy-Birchard Publishing Company, Evanston, Illinois.

BIRCHARD MUSIC SERIES BOOK 7 AND BOOK 8 by Carl D. Ernst, Director of Music, San Francisco Public Schools, San Francisco, California; Hartly D. Snyder, Head, Music Department, San Jose State College, San Jose, California; Alex H. Zimmerman, Director of Music, San Diego City Schools, San Diego, California. Published by Summy-Birchard Publishing Company, Evanston, Illinois

He who dares to write another book for the music classes of the junior high school needs to answer a lot of questions before he gets started. Questions like: What is the purpose of a general music class? Do you just sing? Or just listen? Or study music history? Or learn the mechanics? What kind of standards do you have at junior high school level? Do you give concerts? How many? What type of music? What type of accompaniment?

These questions and a lot more like them must be answered before a new book appears on the market. The authors of the new Summy-Birchard books spent a lot of time working out these answers before they even attempted to write the books. More than 100 supervisors and teachers of seventh and eighth grade music were brought together in small groups in various parts of the country. These groups were asked many of these questions, and out of it evolved a strong point of view and materials that are well-suited for the age level for which they

are intended. The authors have seriously tried to understand the student for which they are writing, and they even go so far as to recognize the differences between the seventh grader and the eighth grader and have adapted music and activities for each group.

There is nothing really startlingly new about any of the material or any of the procedures or techniques in these two books; but the authors do recognize that you can't beat old Mother Nature (which is the dominant and ever pervading factor with this age level), so they have wisely decided to join her.

If you are a junior high school music teacher and every day you face the wild and woolly junior high school student who simply bombards you with an overabundance of hormones, this book will go a long way to help you divert some of that tremendous energy characteristic of this age level. You will also be interested to know that a teachers manual goes with these two books, and the manual will be helpful for the new teacher as well as the veteran.

THE GIRLS' BOOK by Lilla Bell Pitts, Professor Emeritus of Music Education, Teachers College, Columbia University, New York; Mabelle Glenn, formerly Director of Music, Public Schools, Kansas City, Missouri; Lorraine E. Watters, Director of Music, Public Schools, Des Moines, Iowa; Louis G. Wersen, Director of Music Education, Public Schools, Philadelphia, Pennsylvania. Published by Ginn and Company, Statler Building, Boston 17, Massachusetts. Price, \$2.

Here is a brand new book for girl's voices that should bring many a happy moment both to director and chorus. The music is beautifully arranged, with fine songs, and in a format that shows how well the authors understand the problems of reading vocal music.

Especially wise is the manner in which the notes have been set down for each part. Each part appears on a separate staff, so the girls need only to worry about singing their own particular part. And now comes the master stroke: The authors have included the accompaniment but have the piano part in notes engraved much smaller than those in the vocal line so that the girls who are not experienced with the score can in no way confuse the piano line with the music in the vocal line. The girls part stands out clearly and fully; and they have only to concern themselves with their music and, therefore, cannot be confused by the clutter of an involved piano score looming up at them when they are trying to sing their own notes.

The material in this book is classi-

fied into such categories as: love songs, close-harmony tunes, sacred songs, Christmas songs, spirituals, folk songs and others. There is enough material here for several concerts and enough variety to challenge the most sophisticated chorus as well as the beginning group.

The book is bound with a rather flimsy cardboard cover and might not last as long as it would with a good hardboard cover and a sewn binding, but the stuff inside is what counts and the craftsmanship to keep it there may well come later.

TIME FOR MUSIC by Walter Ehret, Lawrence Barr, Elizabeth Blair. Published by Prentiss-Hall, Inc., Englewood Cliffs, New Jersey.

Here is a brand new book designed for teen-age general music classes and young choral groups.

The authors have dug up some really new material and have arranged it in a way that reflects a thorough knowledge of the vocal problems in the junior high school. For example, many of the songs are so written that the boys may sing the melody an octave lower than the girls. The harmony parts are skillfully written so that the overall sound produced is surprisingly good. Another good fea-

ture of this book is the directions with each song that tell the various vocal combinations that can be successfully performed. This also applies to the use of instrumental accompaniment when such is feasible and recommended.

The music in this book is organized into six large categories: Music When We Travel, Music When We Worship, Music Through The Year, Music Of Our Country, Music For Our Leisure, Music of Yesterday and Today, and totals nearly 85 songs.

If you have a good budget and you're getting just a little tired of the usual run-of-the-mill materials for junior high school choruses, this new volume should be a pleasant surprise for both director and singer.

THE OXFORD SAB SONGBOOK, Volume One and Volume Two. Edited and arranged by Reginald Jacques. Published by Oxford University Press, 114 Fifth Avenue, New York 11, New York. \$1.25 each volume.

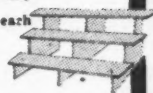
Here is a first-rate SAB book that a good junior high school will enjoy using. The music is typically English and would need to be used sparingly. However, most of it is wonderful for concert programming. We all try hard to get one or two prestige numbers in

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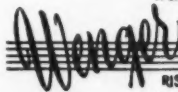
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our concerts, and these volumes are loaded with that type of material. The arrangements are good, and many of them without accompaniment.

If you have a junior high school chorus that is able to sing first-rate SAB music carefully arranged, we suggest you look these two volumes over carefully.

It is obvious we have barely scratched the surface of good materials for the junior high school vocal program. In order to complete this project, we have compiled a rather lengthy list of these materials with a short commentary about each publication. If you would like a copy of this list, you may have it free. Just put two 4-cent stamps on a self-addressed envelope and send it to us, and we'll be glad to mail you a copy. Use the address in the box at the beginning of this column.

*This is the month we sure remember;
'Cause no more writing 'til next September!*

Happy Summer. W. R.
The End

Drum Major Workshop

(Continued from page 20)

ready have learned the vital role recreation plays in everyone's life.

The cost of these camps varies. A minimum amount for a five day camp would be about thirty-five dollars. This includes room and board and camp fee. More commonly, however, the cost will be nearer to forty-five dollars. Some camps are more and usually it varies with the facilities that are available, and the part of country

you live in. For example, the Midwest camps are, on the average, more expensive than those in the South and Southwest. It is a simple matter to check the cost and then you will be able to bargain with your understanding (you hope) parents.

Normally information concerning these camps can be obtained from your band director. Have him recommend one or more camps for you.

Another alternative you may wish to consider taking private lessons. Obviously private lessons offer the best results, since the entire session is devoted to teaching just one person, and thus your difficulties can be quickly analyzed and straightened out. Class lessons are not as desirable from this point of view because the instructor must divide his time between the various students in the class, and thus it requires more time to correct your errors.

Depending on the amount of time you are able to devote to practicing you may want to take a lesson once a week or perhaps once every two weeks. There is no sense in taking a lesson every week if you are unable to master the material, and similarly if you need more material to work on within one week, then try to take one lesson per week.

If you are better than average, you may consider organizing a twirling corps. This requires time, work, and patience, but the results are worth the trouble. You may know several twirlers who would be interested or you may have to do some serious recruiting. A corps does not have to be as big as thirty or more members; in fact, many corps are actually much smaller, ten to twenty members. You will need to compose a twirling routine, marching routine, get uniforms made, etc. Once the corps members know each other, they will accomplish more,

and the leader's work will not be as strenuous.

You may also consider setting a very brief twirling program at one of the parks in your town. This will help to spread interest in your town and you will also earn some spending money for yourself. Don't undertake this unless you are a good teacher and capable of doing a good job.

Still another way to keep you from getting "rusty" during the summer months is to appear in street parades or perhaps you could perform with a summer city band. Again, your band director will be able to keep you informed concerning these opportunities.

Undoubtedly you will be able to think of other ways to continue your twirling or drum majoring through the summer months. The important point is not to forget about it until next September when it will be time to perform.

In other words, if you are sincerely interested in your twirling or drum majoring, you shouldn't be a "part time" worker.

I have enjoyed writing for you this season and am looking forward to next winter. Again, I encourage you to write if you have questions concerning either the topics in the articles or some other aspect of twirling or drum majoring.

Have a good summer!

Top Tunes In Review

(Continued from page 43)

add much to the weekly Welk shows. This is an album of the Lennon Sisters "best" songs, including their smash hit "Tonight You Belong To Me."

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Book Reports

"Books that Help"

MUSIC EDUCATION FOR TEEN-AGERS by William Raymond Sur and Charles Francis Schuller. Published by Harper Bros., 49 East 33rd Street, New York 16, New York. 478 pages — \$6.

The teenager has always been recognized as a bewildering, complex bundle of hormones to be watched and guided — most of the time with fingers crossed. But never before has the teenager idea been exploited as it has in the past several years. More than ever, the spotlight of popular attention has centered on this age level, and the smart ones have climbed on the bandwagon in droves. The market has simply been deluged with teenage material and the result has been quite fascinating, for it has made the teenager more conscious of himself than he ever was before.

One of the latest publications in the parade of attention centered on this teenage level is a new book by Sur and Schuller. William Raymond Sur is Professor of Music and Chairman of the Department of Music Education at Michigan State University. Charles Francis Schuller is also Professor of Education and Director of the Audio-Visual Center at the same school. Professors Sur and Schuller have written a fine music-education book, and the title indicates they have been smart enough to take advantage of the popular teenager movement. The book might well have been titled "A Program of Music Education in the Junior High and High School," for that is exactly what it is. It is a good program — well written, exceptionally well documented, each reflecting an authority that can only come from wide experience and a thorough knowledge of the music problems involved at that age level.

The authors state it this way: "Music education is concerned with music as an art, as a social force, and as a therapy. In the total school program we believe its function is to meet the needs of the individual pupil and the group. We are concerned in this writing with a broad concept of music education: a concept which takes into account a sustained, reasonable, and ever-growing musical development of

girls and boys. A concept in which music is not an isolated area of instruction but a significant part of the education of all pupils. It is our hope that the materials and suggestions contained in this book will enable teachers to bring music into the lives of a greater number of girls and boys."

CONTEMPORARY THEORIES OF LEARNING with Applications to Education and Psychology by Louis P. Thorpe, Professor of Education and Psychology, University of Southern California; and Allen M. Schmuller, formerly Assistant Professor of Education, Los Angeles State College. Published by the Ronald Press Company, New York, 480 pages — \$6.50 Copyright 1954.

One of the most significant areas of growth for the alert and growing teacher has been his concern with the psychological theories of learning and how they can best be applied to his particular specialty. However, so many times these theories are not completely understood by teachers who wish to apply them in their daily work. Here is a textbook that explains the most important theories of learning in thoroughly transparent language, and shows how each of these theories is relevant to the educational process.

The authors devote a chapter to each of the main theories of learning, and for the sake of clarity, organize each chapter into four parts:

- (1) an objective statement of the theory
- (2) a presentation of experimentation and verification
- (3) a critique of the theory
- (4) a discussion of its implications for the conduct of education

They indicate the fundamental principles upon which each theory is based and then distinguish these from subsidiary proposals.

Here are the theories the book discusses:

- (1) Thorndike's Bond Hypothesis
- (2) Guthrie's Theory of Contiguity
- (3) Hull's System of Behavior
- (4) Skinner's Descriptive Behaviorism
- (5) Gestalt Psychology
- (6) Wheeler and Organismic Learning
- (7) Tolman and Purposive Learning
- (8) Functionalism
- (9) Dewey's Learning as Experience

All this sounds terrifyingly complex and strictly for the egghead; but it isn't. It is thoroughly fascinating reading, and any teacher who desires a growing edge to his art should know the material in this book.



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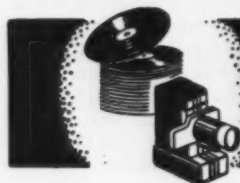
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Books

Burke, C. G. Collector's Haydn (KBT). A critic evaluates the music of Haydn on records from the String Quartets to The Creation — for musicianship as well as for sound. It includes a brief biography of Haydn. Addendum by Arthur Cohn. 320 pages. Keystone Paper bound book (Lippincott \$1.56).

Schonberg, Harold C. Collector's Chopin and Schumann (kb8). Evaluation of the music on discs of these masters by noted music critic and analyst of keyboard technique. Includes biographies of the composer. Keystone Paper bound book (Lippincott \$1.45). Two new paperback books of special interest.

Chasins, Abram with Stiles, Vera. "The Van Cliburn Legend". 238 pages. Doubleday, \$3.95. This biography of the piano virtuoso Van Cliburn is most interesting. He is very well known because of his popular selling recordings, concert tours and his winning of the International Tchaikovsky Piano Competition in Moscow in April 1958. A pupil of Rosina Lhevinne, this Texan has had a rich life for his only 24 years. Most highly recommended.

Recordings

Marches for Twirling. The Eastman Symphonic Wind Ensemble with Frederick Fennell, conducting. Mercury disc MG 50113, High Fidelity Olympian Living Presence disc, 3.98.

Contents: "His Honor March" by Henry Fillmore; "The U. S. Field Artillery" John Philip Sousa; "Glory of the Gridiron" by Harry L. Alford; "On the Mall" by Goldman; "Pride of the Illini" by Karl King; "Stars and Stripes Forever" Sousa; "Our Director" Bigelow; "The Billboard" by John N. Klor; "Semper Fidelis" Sousa; "Barnum and Bailey's Favorite" King; "Manhattan Beach" Sousa; and "National Emblem" E. E. Bagley.

"In selecting these twelve "Marches for Twirling", it has been our simple desire to afford the baton twirler with a representative sampling of the best from a seemingly inexhaustible supply. These brilliant essays in the march vein afford the twirler an op-

Record and Film Companies should send material direct to Mr. Freeland for Review.

portunity to practice fundamentals or to utilize this standard music in the establishment of twirling routines while enjoying at the same time the unique listening experience that is the Eastman Symphonic Wind Ensemble." Notes by Frederick Fennell.

Carpenter, John Alden: "Adventures in a Perambulator"; Burrill Phillips "Selections from McGuffey's Readers". Howard Hanson conducting the Eastman Rochester Symphony Orchestra. Mercury LP disc #MG50136. \$3.95.

With a versatile and imaginative mind, John Alden Carpenter wrote "Adventures in a Perambulator" with a charming literary style. The work's six movements are each accompanied in the printed score by the following words: (1) "En Voiture!"; (2) "The Policeman"; (3) The Hurdy-Gurdy (4) "The Lake"; (5) "Dogs" and (6) "Dreams".

A master orchestrator, Carpenter intrigues our musical taste buds with a generous sprinkling of instrumental seasoning including triangle, glockenspiel, cylinder bells, celesta and piano, all skillfully blended with the normal



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complement of a symphonic ensemble. Yet despite the large number of parts involved, the scoring is deft, compact and free of post-Wagnerian extravagance. His musical stream is bent to the course of the narrative while at the same time an ideal balance is maintained between purely musical design and musical illustrations. After four decades, "Adventures in a Perambulator" has lost none of its evocativeness, whimsy and fresh appeal.

This recording was made on October 28th, 1956 at the Eastman School of Music. Dr. Hanson used a revised edition of the score which the composer wrote in 1941. A single microphone setup was utilized during the entire session, with Fairchild tape machines and McIntosh amplifiers as the allied components. Fine clarity of parts is evident even in the most staggering "tutti" fortes. Highly recommended.

The Play of Daniel. New York Pro Musica production. Greenberg. Decca DL 9402. \$4.98.

Here we have a delightful bit of real charm. This sacred play is grand for children. It gives the prophet Daniel, interpreting the handwriting on the wall, thrown into the lions' den and saved by God's angel, prophesying the birth of Christ. The entire Latin text is printed with parallel English. For a fresh bit of excitement, here we have it in medieval art. Highly recommended.

Beethoven: "Music to Goethe's Egmont" op 84 (complete) and the Beethoven Symphony No. 1. Friederike Sailer, soprano; Peter Mosbacher, narrator; Symphony Orchestra of Southwest German Radio Baden-Baden and the Orchestra der Wiener Musikgesellschaft with Edouard van Remoortel, conductor. One 12 inch LP Vox disc PL 10879, \$4.98 (Stereo STPL 510870).

The brilliant young conductor Edouard van Remoortel, with a fine soprano offers a complete performance of the incidental music to "Egmont". A fine recording in every respect. Van Remoortel has a searching knowledge of the score and solicits a superb performance from the orchestra. The music to Goethe's "Egmont" gives us the overture followed by nine parts. Beethoven wrote the music to Goethe's drama "Egmont" between October 1809 and May 1810. Thus its place in the succession of Beethoven's works falls between the Sixth Symphony and the Seventh. The score was ordered by Joseph Hartl, director of the Vienna Hoftheater. Goethe's own stage directions call for the music.

A work of true beauty and grand performance. The monophonic disc

includes a first class recording of the Symphony No. 1. Text is translated. Jacket cover is Jan, Count of Egmont, by the Master of Alkmaar. Highly recommended.

Wagner, Richard: Great Choruses from the Bayreuth Festival. Bayreuth Festival Chorus and Orchestra with Wilhelm Pitz, conductor. One 12 inch LP disc Decca DGM-12000 Monaural \$4.98 and Stereo, (712000) \$5.98.

Contents: "The Flying Dutchman" (Chorus of the Sailors, Spinning Chorus and Chorus of the Norwegian Sailors); "Tannhauser": (Entrance of the

Guests, Chorus of the Older Pilgrims and Chorus of the Younger Pilgrims); "Lohengrin" (Arrival of the Swan and Procession to the Minster and Bridal Chorus); "Die Meistersinger" (Wach-auf Chorus and Final Chorus); "Gott-erdammerung": (Hagen's Summons to the Vassals), "Parsifal" (Entrance of the Knights of the Grail).

This authentic recording was cut at the famous Bayreuth "Festspielhaus" to which thousands of music lovers travel every year from all over the world to witness the much-heralded performances of Wagner's famous operas. An

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outstanding recording.

The Composer and his Orchestra. Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. One 12 inch disc LP Mercury #MG-50175, \$3.98.

Contents: "The Merry Mount Suite" (excerpts, showing orchestral colors); "The Merry Mount Suite" complete. A number of ideas have come about demonstrating the instruments of the orchestra, and perhaps a few ideas for demonstrating writing music and arranging music for orchestra. This recording is the prime example showing the music student the steps and problems in composing and writing music for the symphony orchestra. Dr. Hanson gives us lecture material and instrumental illustrations then continues on to examine the problems of orchestral color and balance. Dr. Hanson goes into considerable detail concerning the choices available to him in orchestrating the "Merry Mount Suite". This will be of certain interest to the student of orchestration, yet it will have much of interest to all students of music in general.

The opera "Merry Mount" was written on a commission from the Metropolitan Opera Company in 1933 (libretto by Richard Stokes). The story centers around the Puritans and Cavaliers in New England during the early 1600's. The "Merry Mount Suite" is an orchestration of melodies from the opera. Most highly recommended for all school musicians.

Walton: "Belshazzar's Feast". Also Handels: "Zadok the Priest" and "Solomon". James Milligan (bass-baritone), the Huddersfield Choral Society and the Royal Liverpool Philharmonic Orchestra, conducted by Dr. Sir Malcolm Sargent. One 12 inch Capitol-EMI disc G-7141, \$4.98.

Although this work "Belshazzar's Feast" may be new to many (composed in 1931) it is a work of much interest. The solo singing, the choral parts, and the orchestration are truly thrilling. It is scored for double mixed choir, baritone solo and a very large orchestra including organ, an array of percussion and two brass ensembles, placed to the right and left of the conductor, much like the Berlioz' "Requiem". The "Zadok the Priest" is the only known recording available (sung at all coronations in England). "From the Censer Curling Rise" From Handel's "Solomon" completes the disc with continued stirring choral music.

Films

"The Elements of Composition". One 16mm motion picture, sound, in black

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and white, 27 minutes \$125.00, rental available. Indiana University, Audio Visual Center, Bloomington, Indiana. Indiana University gives us an instructional film that is sure to be popular and helpful. Melody, harmony, rhythm, and counterpoint are demonstrated by the New York Woodwind Quartette. Excerpts from Dvorak's "New York Symphony", and "Villa Lobos' "Quintette" and Telemann's "Duet". Recommended for high school thru college.

"Introducing the Woodwinds". One 16mm motion picture, sound, in black and white, 23 minutes, \$100.00, rental available. Indiana University, Audio Visual Center, Bloomington, Indiana. A fine music instructional film. The introduction is given by Yehudi Menuhin. The Flute, piccolo, bassoon, oboe, and clarinet are presented and demonstrated. Recommended for Jr. Hi thru College.

"Percussion, Pulse of Music". One 16mm motion picture, sound, in black and white, 21 minutes, \$100.00, rental available. Indiana University, Bloomington, Indiana.

A group of youngsters demonstrate how music can be made by clapping hands and on simple percussion instruments. New York Percussion Trio. Recommended for Elementary Age through Adult.

The End

Grand Old Flag

(Continued from page 33)

normal flash exposure.

But whatever you do, remember, that just as a flag itself is supposed to be treated reverently, so you should treat it in the pictures you take of it — and they will be better pictures because of that.

The End

Organ Talk

(Continued from page 41)

music, again, is simplified and the registration suggested is complete. Price, \$1.50; published by Melrose Music Corp.

Having just taken part in a spring concert last evening in the home town we are reminded of advice we have "dished out" on occasion to friends that: it's much easier to keep in practice than it is to brush up in a hurry. In spring we know there are so many distractions and "good" excuses why

we don't have time to practice but really, when you get right down to it, why blame it on spring? There are always friends who, in all good faith, will come up with the remark "we know you can play such and such, don't let us down" — truthfully we don't put it quite that way — we'd rather say "don't let yourself down."

If, after whatever time it takes for you yourself to perfect a number to your own satisfaction, you feel you are honestly doing your best and that you've put as much sincere effort into accomplishing that "best" — well, then you're going to play your best. Not too

long ago a student asked us how long we thought it would take to play a particular selection the way this student thought it should be played. The answer we gave could have been misinterpreted but "as long as you want it to take". The reason for this answer we gave was that the student is greatly advanced but puts off the serious practice as long as possible.

We maintain that you or anyone else set a deadline and if that deadline is sincere you'll make it. Unless of course "if you haven't got it, you haven't got it".

Happy practicing!



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ODDS AND ENDS

Observations

Directors, why so much use of hand cymbals in symphonic band literature? I take issue with the musical sound of a pair of hand cymbals as compared to the musical sounds and variations of possible sounds using one, two, or three suspended cymbals and with different mallets. The same goes for the use of triangles. Why only one triangle? The same for the applicator and its use. Also, why hang triangles with cymbal thongs, coat hangers, by hand, rope, etc.? Why not by gut or nylon line properly secured. Improperly hung triangles do not produce the desired musical sound. The Pitch is changed and the overtones are stifled from properly sounding. Along with this, why do you directors insist upon the use of the lambs wool pad on your hand cymbals? Did you know that in doing so, you are cutting down the natural overtones occurring when the cymbals are put in vibration. Personally, I am appalled at the lack of musical discretion that some directors are taking towards percussion, its sound, its techniques, and its performance. Maybe, when adjudicators start getting particular with directors as to their percussive sounds along with the tonal sounds immitting from instrumental groups, then perhaps direction in percussion discretion will be forthcoming.

Correspondence

In a letter from Sidney Berg, I,

Publishers should send all material for review direct to Mr. Sewrey.

along with other percussionists have been asked to make comment on the want of a satisfactory snare drum for the concert band. I would like to summarize Mr. Berg's comments with my SM readers. Mr. Berg feels there is definite need of a satisfactory PARALLEL SNARE RELEASE employing FINE GAUGE GUT SNARES with proper control with INDIVIDUAL TENSION, and a drum with ten tension lugs instead of eight. There is NO snare drum being manufactured now that is being equipped with the proper snares and snare release. Reason: *Manufacturers can't afford it for the few who want it.* WHAT APATHY! Whose fault? The directors of instrumental groups! Why can directors be so satisfied with anything in percussion but will go to great lengths for certain specifications and demands for what should be in woodwinds, strings, or brass, and this they purchase for the schools. Now I ask you WHAT ABOUT PERCUSSION?

What about it! Manufacturers, while always striving to produce the finest instrument within a practical price range, will have to be guided entirely by the purchasing market. Readers, if you are interested in the production of such a model snare drum then write Mr. Berg at Maury High School, Norfolk, Virginia. Sufficient affirma-

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tive signatures will indicate to the manufacturers need of production for a satisfactory snare drum.

Summer Percussion Workshops—Camps

In the midwest this summer, yours truly will be instructing at the University of Wisconsin Summer Music Camp — Senior Division June 21 — July 11. Out west at Denver University of Colorado a Workshop In Percussion will be under the instruction of Dr. Robert Buggert, Dean of the Music Graduate School, University of Wichita July 20-24. Also Dr. Buggert will again be the senior instructor in percussion at the Western State College Summer Music Camp in Gunnison, Colorado. Down south at Mississippi Southern College in Hattiesburg, Miss., Joe Berryman will instruct in percussion July 26-Aug. 8. There are others too, but late confirmation prevents me from giving that information at this time.

REVIEWS

"October Mountain" — Alan Hovhaness — C. F. Peters Corporation, 1959, \$6.00 a/score and parts.

Written for percussion sextet the Hovhaness Suite is in five movements: (1) Marimba, (2) Glockenspiel and Marimba, (3) Three Tympani, (4) Tenor Drum, Bass Drum, Tympani in F#, (5) Bass Drum, Gong, Tenor Drum and (6) Giant Tam-Tam (Gong). A very academic work musical and interesting in composition. Highly recommended for the advanced percussion ensemble. Grade V-(VI).

Three very interesting collections for the percussion library are the following:

"Ancient Rudimental Snare and Bass Drum Solos" — John S. Pratt, Belwin, Inc., \$1.00.

A collection of seven historical drum beatings to be played at 110 beats per minute. Two rudimental lines: one for snare drum and one for bass drum. Grade IV.

"128 Rudimental Street Beats, Modern Roll Offs and Modern March Beats" — John S. Pratt — Belwin, Inc., \$1.50.

The Snare Drum and Tenor Drum line interplay give these cadences a rudimental lift. Excellent. Grade (III)-IV.

"14 Modern Contest Solos" — John S. Pratt — Belwin, Inc., \$1.50.

Rudimental Drum Solo's of the finest. Excellent for contest use. Grade III-V.

Coda

Now then, have a good summer. Relax, study, practice and give a little more than usual to help make this world a better place to live in.

THE END

Music Sales Swinging Upward Reports Industry Exec.

A swelling chorus of sales in their aggressive campaign to market new instruments and improved models of standard musical merchandise is being recorded by America's music merchants.

So reports William R. Gard, executive secretary of the National Association of Music Merchants, as the organization swings into the final weeks of preparation for the 58th annual Music Industry Trade Show in New York June 22 to 25.

Organ, guitar, flute, piano and percussion instruments sales in particular reflect stepped-up promotions by manufacturers and dealers plus the growing influence of popular music idioms like jazz, folk songs and rock n' roll, points out the NAMM executive.

One of the biggest sales spurts has come in the portable organ field. New last year, these small electronic instruments selling for under \$200 proved so popular with the general public that a vastly enlarged showing will be on view at the 1959 NAMM show. Both American and European manufacturers have entered the field to provide easy-to-play electric organs that can be carried from place to place.

"Of course, the biggest influence has been rock 'n' roll, which usually calls for two or more guitars in every musical group. But folk music, jazz and cha cha rhythms have also boosted the guitar both with amateurs and professionals," he notes. Guitar sales have been steadily climbing in the last five years, making the instrument one of the country's favorites.

Many school musicians and professional are adding the flute to the reed instruments they play, Gard points out. This is a relatively recent development, influenced by the number of jazz flute records which have appeared in the last few years. Percussion instruments are also showing exceptional vitality, according to the NAMM official. Gard notes that "everything from bongos to snare drums has been in increased demand by the younger musical set."

Pianos have shown a bracing 30 per

(Turn to page 61)

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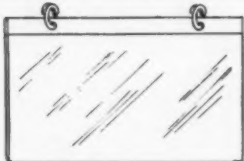
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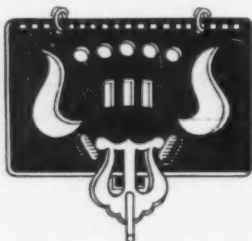
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review direct to Mr. Organ.

The June issue of **THE SCHOOL MUSICIAN** closes the winter season and ushers in the summer season. So to my readers, this article must include admonitions and suggestions for the two months following. Not only is it a change of season but a change of environment and musical occupation for most players.

Many will put aside their instrument and enjoy the summer vacation pleasures but many will also enjoy the privilege of study with private music teachers and the really great thrill of participating in a summer band camp program.

There are many fine summer band camps throughout the country varying in length from a few days to several weeks. Some camps are privately maintained, and in many states the universities and colleges grant Jr. and Sr. high school students the privilege of attending, at a nominal fee, band camps staffed by fine musicians and music educators. To all who can go to camp, I earnestly recommend that you make inquiries and select your camp and enjoy not only a pleasant, but a profitable vacation.

The contact with other young players brings incentive and enthusiasm to the individual and the fall season will find each player better equipped to enter his school music program.

Time Saving Tips

Every year I go to band camp and can invariably predict a few casualties that will take place during auditions for various band levels and chair positions. A student comes in for audition with possibly two pads missing on his oboe, has to run back to the music store or instrument repair shop and have pads replaced before he can audition. A little later on in comes another student, a bassoonist, with a reed cracked right down the middle and it happens to be his only reed. He asks, "What shall I do — How can I play on a reed like that?" In time, in comes a third one with an oboe that will not sound below second line G, with the statement, "I don't understand — it played alright yesterday." And so it goes.

Should you be thinking of going

to a band camp this summer, here are some suggested pointers you should consider seriously before going.

Vacation Hints

The instrument

Don't let your instrument dry out by standing idle.

Don't let the pads become dry or too worn for best results.

Don't let the keys be out of adjustment for any reason.

A competent repairman will give a thorough check.

The player

Don't put your instrument away till the day before band camp.

Play a few scales each day. Play each tone slowly so that you can hear what you are sounding in quality.

Listen carefully to intonation.

Enjoy a practice session each day and seek a competent private instructor when possible. The camp sessions will come all too quickly and to be prepared will be an asset to you, your school and teacher or band director.

Equipment

An instrument is a necessity but the reed for the instrument is also a necessity. Be well prepared with good playing reeds in advance. Many band camps include a course of instruction in reed making and you will find it a worth while course. Just to learn how to trim your own reeds, if nothing else, is well worth the time and effort of the course.

A reed making kit is invaluable. Some kits contain only a reed trimming knife, plaque and mandrel. This usually is sufficient for trimming only. Other kits for students include in addition to the above mentioned, all of the necessary items pertaining to the proper care and making of double reeds.

Inquire at your favorite music store for these items, should they not be able to supply them, I am sure a line to the **DOUBLE-REED CLUB, c/o REBO MUSIC CENTER, Denver 9,**

Colorado, will supply you with the necessary information.

Summer Double Reed Choirs

Summer leisure time is also a good time to get acquainted with new music, new friends and try out new ideas in ensemble grouping. Band camp members have a planned program scheduled with new ideas by a competent staff. But for those who can not attend such camps, a little thought and originality in planning, may prove interesting to you yourself and bring pleasure to other stay-at-homeers.

I have worked with double-reeds at band camps and in some the membership of double-reeds gave me the opportunity to organize double-reed choirs with interesting and successful concerts.

You, the organizer, could make a successful group by contacting the double-reed players in the all city bands who would in turn know players in their individual schools. Should you live in a small community, contact the players in the near-by towns. Summer is a wonderful time to travel. Set a rehearsal day and time each week. A nominal fee from each member will buy the music and your band director could most likely make suggestions as to procedures and rehearsal space.

Following are numbers with instrumentation and possible substitutions.

Double-Reed Choir Music

Divertimento, by Organn, Published by Rebo Music. A very delightful short modern number — Grade III.

Maulawiyah (Dancing Dervish), by Organn, Published by Rebo Music. An oriental type of dance — fun to play. Grade III-IV.

Suite Petite, by Organn, Published by Rebo Music. A little suite which contains a Prelude — Minuet — March. Grade III.

All of these numbers conform to the same instrumentation as follows — 1st-2nd-3rd Oboes, English Horn with Bb Clarinet as a substitute, 1st-2nd Bassoons, Contra Bassoon with the string Bass as a substitute. So long for now. Have a good summer and I hope to see you again in the fall.

The End

Accordion Briefs

(Continued from page 37)

They will welcome visitors and will have personnel on hand who can give help and information to those who ask for it.

The Hershman Musical Instrument Co. will present a gala guitar concert in the Terrace Room at the New Yorker the evening of June 23rd.

Wednesday evening, June 24th, the Traficante Co. (Titano accordions) will present a splendid concert in the Grand Ball Room at the Hotel New Yorker. Programmed for the event is the Palmer-Hughes Accordion Symphony of Houston, Texas, the Delleira Jazz Ensemble, the Fernino Quintet and former world accordion champion, Ronald Sweetz.

The Southwestern Accordion Festival at Tulsa, Oklahoma, April 26th was an interesting event and drew a

large audience and many accordion schools participated in the event. The Festival is directed by Louis Ronchetto of Oklahoma City and the guest artist this year was the well known virtuoso from Chicago, Mort Herold.

Preceding the concert of the Mid-America Accordion Symphony in Topeka, Kansas, May 24th a fine workshop was presented by Bill Palmer and Billy Hughes of Houston, Texas. The workshop was given through the courtesy of the Alfred Publishing Co. — publishers of the Palmer-Hughes Accordion Books.

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The Clarinet Corner

(Continued from page 10)

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Ensemble Music Press (EMP), Box 35,
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Charles Foley, 67 West 44th Street,
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Witmark & Sons, 488 Madison Ave.,
New York, N. Y.

This is quite an impressive output, is it not? More is to come for I learn that EMP will publish works that are still in manuscript. The Brahms Adagio is a recent publication.

The training solos (6 Easy, 6 Characteristic) are important in that they provide solo materials for specific levels, and supplementary materials for the elementary and intermediate texts. They help to teach fundamentals since each solo calls for some particular factor. The Kreisler solos provide wholesome recreation but also excellent opportunities for delicate playing; these solos are more challenging than the first two series. The old classics may be "war-horses" but the fact remains that they do offer valuable technical and musical opportunities; the editions are authoritative and useful for the Grade 4-5 player. The three solos arranged as duos serve the very useful purpose of acquainting the students with the piano part in cases where a piano player may not be available; again, the material is authoritative. The ensemble works contain some of the best things ever arranged for clarinet duo. For the serious student and for wonderful recreation the Mozart and Bach are a *must*. The many miscellaneous arrangements provide us with good supplementary materials. They do more: the transcriptions serve to acquaint clarinetists

with the music of the masters. The important revision of the Baermann books has brought important study materials to clarinet players since 1917. The Langenus Method departed somewhat from the older tradition in offering studies that progressed more normally; "e" was given as the starting tone and there were many good duos.

The contribution of Mr. Gustave Langenus has thus been significant. The first popularly acclaimed American writer for clarinet, Langenus set the stage for others to follow, Voxman, Wahn and others.

It has been an exciting task paying homage to one of the great figures in clarinet history. I should like to thank the publishers for making this project possible.

Summer Check Points

- 1) Keep playing during the summer vacation. The easiest way to keep both player and instrument in shape is to practice consistently.
- 2) In damp climates where the moisture content is high there is a danger of sticky keys etc. Take some of the moisture out of the air by inserting a little piece of camphor in the case.
- 3) Just the reverse is true for the hot, dry climate. Here you will want to put a little moisture into the horn. Humidifiers may be purchased or you might try placing a small apple or orange peeling, moistened, in the case.
- 4) Vacation time is a good time to get that horn checked, repaired, or overhauled. Playing on a horn which has loose keys or other defects does hamper the technique.
- 5) Vacation time is also a good time for experimentation. Perhaps there has been mouthpiece and/or reed trouble. The vacation offers an excellent opportunity for patient, unhurried, guided experimentation in the selection of a good standard mouthpiece and good reeds.
- 6) Treat your instrument with respect. Do not subject it to extreme sudden temperature changes. Avoid keeping the clarinet under the hot sun. If you are at a camp do not store the clarinet too close to a stove or heater. Keep the tenons greased enough to permit easy assemblage without forcing.

Helpful Hints

Conditioning Reeds: a simple method is to moisten the reed and to massage it for awhile before playing the first time; then play only 5" in the middle of the practice period the first day, about 10" the next day, and 15-20" the third day. After this "breaking in period" you will be more able

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to know whether the reed needs clipping or scraping.

Pamphlets Received

A Brief Outline of Essential Clarinet Information by Dr. Karl Holvik, (Music Dept., Iowa State Teachers College, Cedar Falls, Iowa) discusses briefly such important points as mouthpiece, reed, embouchure, breath, etc., — useful.

New Items

The *Don McCathren Magic-Kane Reed* is being distributed by LeBlanc at 1.00. Mr. McCathren has worked for some time with Mr. Steve Broadus in perfecting a reed that would vibrate like cane but have the long life advantages of a synthetic product. The reed is a combination of various plastics and cane fibres. It is too early to give value judgments, let us be open minded and experiment before giving an opinion.

New Music Reviews

Rhapsody for Bb Clarinet (alone), by Willson Osborne, C. F. Peters, 1958, no price given.

Music for a solo instrument alone is not plentiful. There are such clarinet things as the Stravinsky Three Pieces and the Cantor Suite. For the composer this type of writing is a type of challenge. The performer is equally challenged. He must rely on his artistry and understanding to project the meaning of the music minus any accompaniment help. The Rhapsody is of course highly rhapsodic with much rubato. There is technique but not of the impossible type. Rhapsodic yes but with form and the range is not high. Good melodic opportunities. Grade 5.

Minute Waltz, Chopin, arr by Don McCathren, Schmitt, Hall & McCreary, 1.50, 1959.

First in a projected *Don McCathren Educational Solo Series* is this little work. The outstanding feature here is the accompanying study guide and fingering chart which gives careful guidance to the performance of the music. The solo lays pretty well for clarinet and is probably Grade 3.

Listed below are four arrangements for the clarinet choir. The instrumentation is generally Bb clarinets in 3's, alto, bass clarinet, and contra. Some of the numbers have optional Eb clarinet parts, and optional Eb or Bb contra parts. All have been arranged by F. Sacci for Kendor Music, East Aurora, New York.

Air from Suite No. 3 in D, Bach, 2.00, Grade 3 plus — slow 4/4, concert Eb. *Quintet in Gm-Menuetto*, Mozart,

3.00, Grade 3, 3/4 in Am and A.

Eine Kleine Nachtmusik, Menuetto, Mozart, 2.50, Grade 3, nice sound, easy, concert F and C in 3/4.

Larghetto from Concerto Grosso, Handel, 2.50, Grade 2 plus, slow 3/4, in Eb — quite nice.

Classical Album for Clarinet and piano, arr by Arthur Willner, Boosey & Hawkes, 1.00, 1947.

Ten short pieces are included in this delightful album, music of Purcell, Handel, Gluck, and others. The keys are easy and the ranges only moderate. Very nice choice for the Grade 2-3 student.

Seizler Intuitions for 2 Clarinets, A. Adnan Saygun, Southern Music, .80, 1957.

This is a German publication handled in this country by Southern. The music, in five movements, is quite modern in scope. All the movements call for rubato playing. The

florid passages and the rhythms will cause some trouble in putting the parts together. One can say that the printing is clear. Grade 5.

Zehn Etuden fur Klarnette, Rudolf Jettel, Hofmeister (Leipsig), 1940, 27 pp.

Last year we discussed many of the works of Jettel. The studies here are advanced and difficult. It is in these advanced studies that Jettel has made his most significant contribution. Valuable to the serious Grade 6 student.

Introduction & Variations for clarinet and piano, Rudolf Jettel, Kliment (Vienna, Leipsig), 1943.

A Largo eight bars leads directly into an Allegro where the clarinet has much 16th note finger technique. The theme is a grazioso Andantino. Var. 1 is a 12/8 section with the clarinet elaborating in 8ths. Though the music

(Turn to page 66)

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The String Clearing House

(Continued from page 14)

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Pegs

Pegs often are trouble-makers. They should really work "easily" for a young child or a beginner. New pegs are not necessarily needed; sometimes peg dope will be sufficient. Investigate mechanical pegs. Many of us feel they are worth the cost, but they also must be properly adjusted.

End Pins

So very frequently the end pin for a cello or bass is given insufficient thought. An adjustable pin which will "grow with the child" is the ideal. The old broom stick pin may fit the

child in September but by year's end doesn't. If the school bass or cello is used by more than one student, an adjustable pin is necessary. A correct size pin will help the student's approach, to the instrument. A pin, which does not adjust easily, should be repaired or replaced.

Bass Problems

The machine heads on basses are probably given the least attention of any instrument in the orchestra. Some graphite will remove the squeaks. If a replacement is in order, have it done during the summer when the instrument would normally be stored.

Interiors

It's so easy to forget that the inside of string instruments should be cleaned too. Some rice, (just a few grains — uncooked!), rolled around the inside will remove dust, puff balls and loose glue. It's preferable to remove the rice immediately after the "cleaning."

Check the clasps — test the handles for dependability. Does the exterior need some paint or cleaning? Is the stitching strong on bass and cello cases — snaps or zippers in good working order? If a plush type interior — have it vacuumed, clean pockets, etc.

Student and Teacher Responsibility

The teacher must assume the responsibility of having instruments in very good working order. He should also be firm (if possible) in expecting new instruments which meet MENC and ASTA standards. Band people insist on "first line instruments." We compromise when we accept sub-standard instruments. His responsibility goes further. He should instruct the students how to properly care for their instruments. An experienced student should be taught to clean the fingerboard with alcohol; to use one of the violin cleaners on the market; to know that a light coat of simonize paste wax will help preserve the varnish against finger prints and grime. The amount of pride a student takes in his instrument is usually in direct ratio with his sense of good citizenship. A child who is properly taught the value and worth of his instrument will not become a litterbug. If it is a school instrument, he learns early to respect

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property which does not belong to him.

I do not pretend that the checking of all the string instruments is an easy job; but I do maintain it is worth the effort. It is miserable to return in September to instruments in disrepair. It is a joy to be able to assign a decent string instrument or to be able to "start right in." Instruments that have to be sent away for repairs in September or October will not help a string program one bit as it deprives a child of an instrument. It also means you can go trout fishing with a good conscience.

Do have a good summer and I'll meet you back at the String Clearing House in September.

The End

Music Sales Swinging Upward Reports Music Industry Exec.

(Continued from page 55)

cent increase in sales in the first quarter of 1959 over last year's comparable figures, Gard reveals. They remain the instrument most played by Americans, a fact confirmed by a recent NAMM survey which showed that 79 per cent of families questioned would like the piano taught in the nation's classrooms. Piano education, Gard predicts, will take a giant step forward in 1959-60.

The NAMM official sees miniature TV sets with three-inch screens a reality within 10 years or less. These transistorized video sets will play on the beach, in trains and on jet planes.

Stereo, which made a marked impact on the 1958 Music Industry Trade Show, will be back in many new forms. Among these are stereo radios and stereo television sets, which will probably be shown in prototypes if they are not yet ready for the consumer market. Gard notes that stereo speakers will be disguised in a variety of ways to make interior decoration easier. One of these, for example, may be enclosed in a "talking picture," or wall painting, with a matching wall speaker opposite.

"Hideaway" TV sets with the screen recessed behind cabinets will be increasingly in evidence this year. One manufacturer has designed a TV set which looks like a coffee table when not in use, another which resembles a chest. An ingenious device lifts the screen out for viewing, then drops it out of sight again when the set is turned off.

A Letter From Hawaii

"We received first issue, of THE SCHOOL MUSICIAN a few days ago and we have thoroughly enjoyed reading it. We will be looking forward to receiving the coming issues of your magazine.

Our school band has been invited to present a musical program for our PTA in May and after reading your article on "Music In The Age of Science" I thought it might be one that will be worth the while for every parent to read. When so many of our citizens in the community are wonder-

ing about the value of music in the science emphasized curriculum today, I think, this article will erase some of the doubts they may have. What will be the price of reprints? If you do not reprint, may we have the permission to do so?

Again we thank you for such a good presentation of science and music in our world today."

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(Continued from page 18)

from the toccatas for harpsichord. The Aria has been set in a Lento 3/4 in Cm. The music is expressive and in good contrast to the next movement, a Moderato 3/4, also in Cm. Very nice for Class C (and D) bands.

Album Leaf, Richard Wagner, arr by Clair W. Johnson, Rubank, FB 4.50, SB 7.00, 1959.

The music, taken from the composers works in a "smaller form" is a Bb Andante in 3/4. The music is very lyric with important melodic material in the cornet. Helpful addition to the Class C repertoire.

Reviews by Mr. Ben Vitto

Blue Nocturne, Art Dedrick, Kendor Music, 3.50, 1959.

The four numbers of the Kendor Company are in the Cadet Series For Younger Bands. Some observations about the instrumentation are important: the second alto sax is also indicated for alto clarinet. Tenor sax is indicated for treble baritone. There is no third cornet part, second trombone is indicated for bassoon, French horn in only two parts. With this type of arrangement the music is safe to play because all the parts are reinforced. This is all right for younger bands. Another good feature is the very clear print on concert size paper. The word "Blue" could have been omitted for here is a quiet melody in Fm supported by traditional harmony. There are no technical problems but intonation will require careful attention in the unison and octave playing. Nice Class D.

Empire State Salute Concert March, Ted Petersen, Kendor, 3.50, 1959.

Except for the introduction and a first and second ending the alla-breve march is constructed entirely of half, quarter and eighth notes. The ranges and keys are easy for the Class D band.

Golliwog Meets Mr. Bones — Rhythm Novelty, Lloyd Conley, Kendor, 3.50, 1959.

Written in a 4/4 Allegretto this number requires little rehearsal time and is immediately accepted by the band as fun to play. The music features stop time measures filled in with triplets and dotted eighths by wood block and sandpaper block. The keys are F and Bb. A number of years back the dance band arrangers suddenly discovered Debussy's whole tone scale and went on a binge of whole tone arrangements. That era is past. May we hope that another era will

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pass in which chords moving in parallel fifths are used to give music a contemporary flavor. Class D.

Grant Us Thy Peace (Dona Nobis Pacem), arr by Ted Petersen, Kendor, 3.50, 1959.

In an Andante sostenuto 3/4, in Eb, the theme consists of an eight measure smooth melody which is repeated eight times by various instruments with increasing figurations added until it builds up to a section marked marcato-broadly; after this the music diminishes and ends quietly. There is a welcome absence of cheap parallelism. Here is beautiful music with no technical difficulties. Good D.

Satellite Patrol March, Art Dedrick, Kendor, 3.50, 1959.

One of Kendor's *Playground Series*, the number is true to its purpose of offering elementary material. The march will hold the interest even though it limits itself to half, quartet, and eighth notes. Clearly printed on concert size paper, each part has a humorous picture of the instrument called for. The key is Eb. Easy D.

Reviews by David Kaplan

Academic Memorial Concert March, Leroy Ostransky, Rubank, FB 7.00, SB 10.50, 1958.

Dr. Ostransky is composer-in-residence at the College of Puget Sound in Tacoma, Washington. Seven bars of percussion precede the 6/8 opening in the brass and another longer intro. The parts are not too difficult and the keys easy. Class C.

Scherzo Pomposo for Eb or BBb Bass, Harold L. Walters, FB 5.00, SB 7.50, Rubank, 1958.

Here is a cute little number featuring bass and band. The keys are Bb and Eb and the tempo is con brio 3/4, in 1. The solo part has a range from Bb below the staff to optional high Bb. Simplified versions exist for some of the more difficult passages. The trills may, for instance, be omitted. Though not very difficult the solo will still call for a better than average player. Class C.

Trumpet Holiday for Trumpet and Band, Harold L. Walters, Rubank, FB 5.00, SB 7.50.

The number begins with a high cadenza. The allabreve (Bb) presents a couple of fast tonguing passages and there is a smooth legato section in the middle. Takes a good soloist to play this one and the accompaniment is Class C.

Allsports March, Robert Farnon, arr (Continued on next page)

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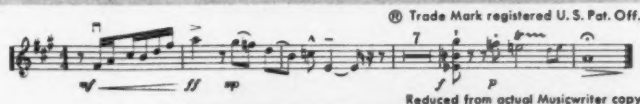
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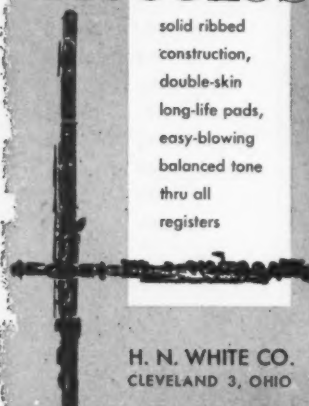


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by John Cacavas, Chappell, FB 5.50, SB 7.50, 1959.

Here is a very pleasant march which many of you will recognize; its first copyright date is 1949. The keys are F and Bb in 6/8. Mr. Cacavas has edited the music so that Class C bands can handle it without too much trouble. Nice.

The Cascades Overture, Ted Mesang, Chappell, FB 4.00, SB 6.00, 1959.

Here is another in the publisher's *Young Bandsman Series*. The music is easy and tuneful enough for young bands. The sound is traditional. Class C and D.

Sonatina, Charles Carter, Hansen, FB 4.50, SB 6.50, 1958.

A welcome addition is this classically treated member of the *School Series For Young Bands*. The melodic work presents good opportunities for training. Very pleasant for young C and D bands.

Ferris Wheel, William H. Packer, Hansen, FB 4.00, 1958.

Here is a simple little waltz in easy keys and in easy ranges. Class D.

Star Pageant, Walter Finlayson, Boosey & Hawkes, 2.00, 1958.

If you are a Finlayson fan you will certainly enjoy this 2/4 march. The parts are not difficult and there is good interest here. Though march size the parts measure 9" wide and 6" high, reminiscent of foreign band publications. Like his other marches this one ought to become popular. Class C.

Men of the Nautilus, Erling I. Lian, Bryon-Douglas, FB 5.00, SB 7.00, 1959.

The composer has set about to teach chromatics and so each instrument has some chromatic passages. The keys are

Bb and Db in the 6/8 march. Class C plus.

Mexican Hat Dance, arr by John Warrington, 2.00, Marks, 1959.

The field formation shows a hat. The keys are Ab and Bb in 6/8 with a lot of notes for clarinets and cornets. Class C plus, march size.

El Rancho Grande, arr by J. Maynard Wettlaufer, Marks, 2.00, 1952, march size.

The formation is also a hat. The sensible scoring calls for clarinets in two parts, horns and cornets also in two parts. Easy keys, practical arrangement. Class C.

Street King March Folio, Rubank, parts .50, conductor 1.50, 1959.

Included are marches by Simon, Yoder, Beeler, Bennett, Darcy, Holmes, Irons, and Walters. The 16 marches are in conservative keys and ranges. Clear march size books. Class C.

The Gallant Boulevardier Concert March, John Cacavas, Bourne, FB 5.00, SB 7.50, 1958.

The march is given modern treatment. There is much flash and harmonic interest in this alla-breve march, keys of Eb and Ab. Class C plus, to B minus.

This Old Man, arr by Robert Norman, Staff, 2.00, 1959.

This children's marching tune has been featured on record, radio, TV; now you may play it in an easy 2/4 arrangement, keys of Eb and Ab. The piccolo begins. Class C.

Andante Marziale from Symph. #2, Tschaiakowsky, arr by Maurice Gardner, Staff, FB 5.00, SB 7.50.

Mr. Gardner has made an effective transcription of this movement for band without creating any difficulties. Really nice. Octavo size parts. Class C.

Jacob's Ladder, arr by Robert Norman, Staff, FB 4.00, SB 6.00, 1959.

Here is an easy, chordal arrangement 3/4 Moderato in Bb and Eb. Class D.

How the Dance Band Swings, Al Polhamus and Art Dedrick, Kendor, publ. for piano, saxes, trpts, trom, and rhythm, each book 2.00, 1958.

A text for dance band playing might appear foolish to some; after all experience is the best teacher. For those students without traditional dance band experience the book teaches how to interpret various rhythms. It is done in good taste for beginning dance band students. Class C.

Rollon Overture, Pares, arr by L. W. Chidester, Fox, FB 12.00, SB 15.00, 1958.

Here is another of the Pares numbers edited by Dr. Chidester. There is technical writing but also melodic section work to challenge the Class B band.

The Boulevards of Paris, Fontenoy, arr by Paul Yoder, Marks, FB 6.00, SB 8.50, 1959.

In Eb in a moderate alla-breve this light hearted number reflects a certain gay Paris atmosphere. There are "swing" sections also. Novelty type, Class C.

Jungle Drums, Lecuona, arr by John J. Morrissey, Marks, FB 6.00, SB 8.50, 1959.

The music begins in Bbm, alla misterioso and in 4/4. The well known rumba theme soon enters. A good arrangement of a standard South American type number. Class C.

Czardas D'Amour, Jean and Paul, arr by Floyd E. Werle, Mills, FB 5.00, SB 7.50, 1958.

Technical clarinet cadenzas and melodic oboe solos characterize the opening Maestoso. There are some technical spots in the fast 2/4 sections. Class B.

Porcelaine De Saxs, for Chamber Orchestra, Michel Legrand, Mills, 3.00, 1958.

Written for a choir of saxes the instrumentation calls for Eb soprano (or Eb or Bb clar), Bb soprano (or Bb clar), alto, tenor, baritone, bass sax (or bsn), trombone, string bass, and drums. Interesting, slow, 4/4 chordal music in C. Not long. Class B.

V Is For Victory, Loveless, arr by Poole, Stanley, and Ostling Jr., Songarama, no price given, 1958.

Here is the first effort of a brand new company; the owners and operators are students at Ithaca College, New York. The march is well arranged and on octavo size paper. The form is this: 4 bar percussion opening, 8 bar intro, first strain repeated, percussion interlude of 24 bars, 8 bar transition to C and first strain. There is probably a bit too much percussion and I would have preferred another strain or a trio. For Class C bands the march will be useful. In these days of big business it is a welcome sight to note the appearance of a new company. To enter the field a company must have something special to offer else it duplicates and sometimes, badly, what others are doing. We wish this new organization good luck and will look forward to receiving additional works from them. Class C.

Spying Overture, Robert M. Peterson, FitzSimons, FB 5.50, SB 8.00, 1959.

Here is a traditional type overture though the beginning in 6/8 is more cheerful than some. For the class C band a fairly medium selection.

See you next Fall!!!

The End

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Classified

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FOR SALE: BACH STRAD. BASS TRUMPET, case and cover, \$250.00. Leblanc trumpet, large bore, case and cover, trigger, \$150.00. Ray Barley, 340 Thorn Street, Sewickley, Pa., Sew. 3270.

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BASSOON REEDS: \$1.25 EACH. Professionally made and tested by William Koch, 22 years solo bassoonist U. S. Marine Band, 6238 14th Ave. South, St. Petersburg 7, Florida.

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The Space Age

(Continued from page 31)

that has happened to me since my freshman year.

"Then, three members of the state selection committee and two members of the district committee are musicians. During my interview, one of them said 'We should not send Mr. Deutsch to England,' and my heart went to my toes, but he finished with a chuckle, 'He's too valuable, he's a French horn player.'"

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BARGAINS, SCHOOL BANDS!! CHORAL Groups, Orchestras. Ivory color single-breasted shawl collar formal coats, like new, sizes 30 to 50, cleaned, pressed, \$5.00. Wonderful bargains, tuxedo trousers, all sizes, cleaned, pressed \$4.00, \$5.00 pair. Cool cloth midnight blues, \$3.00, \$4.00, excellent condition. Cumberbund sashes, blues, blacks, whites, like new, \$1.00. Tuxedo suits, single-breasted, shawl collar, midnight blue, \$15.00. New style formal ties, assorted colors, wide, narrow, \$1.00, used 50¢. Tuxedo shirts, \$2.00 each, three for \$5.00. Forty-five powder blue double-breasted coats, like new, school band sizes, \$90.00. Fifty white coats, shawl collars, like new, \$100.00. Leaders coats, \$7.00. Twenty minstrel coats, double-breasted, \$20.00. Majorette costumes, assorted, colors flashy, \$6.00 and \$7.00. Shakers, assorted \$3.00, \$4.00. Drum majors costumes, \$10.00. Bargain 35 red uniform tall coats, trimmed gold braid, silver buttons, \$125.00. Thirty-five midnight blue tuxedo formal trousers, cleaned, pressed, \$100.00. Approvals sent on request. Free lists. Al Wallace, 2453 North Halsted, Chicago 14, Illinois.

SALE OF OSU MARCHING BAND UNIFORMS: Bids on all or any part of 127 OSU Marching Band heavy uniform overcoats, will be accepted up to noon of July 15, 1959. Navy blue wool melton cloth, West Point style, with shoulder cape lined in scarlet and gray. Sizes range from 36 short to 48 long. Good condition. For sample or additional information contact Jack O. Evans, School of Music, Hughes Hall. Successful bidders will be required to submit certified check when notified after which uniforms will be released and can be removed at no further expense to Ohio State University. Offers should be sent to Director of Purchases, Ohio State University, Administration Bldg., Columbus, Ohio.

FOR SALE: ONE HUNDRED WHIPCORD band uniforms, in very good condition, only seven years old. Colors are red and navy blue, consist of trousers, coats, belts, shields, and caps. Senior high school age sizes. For further information write, Dr. Joseph A. Ricapito, Supervisor of Instrumental Music, Bethlehem City School District, Bethlehem, Pennsylvania.

FOR SALE: BLACK WOOL WHIPCORD uniforms, trimmed in gold. Military style, double-breasted jackets, peaked military cap. 55 jackets, 35 skirts, 22 trousers, 66 hats. Also white and gold conductors uniform. Price \$500.00. Write: Charles H. Quigley, Music Director, Hand High School, Madison, Connecticut.

FOR SALE: RED AND GREY BAND UNIFORMS. Sixty in good condition, including caps, \$7.50 per set; fifteen in fair condition, including caps, \$5.00 per set; extra trousers, \$3.00 pair; forty overcoats, good condition, \$5.00 each; sixty overseas caps, 50¢ each. Priced for quick sale! James Roberts, University High School, Bloomington, Indiana.

Another Rhodes scholar with an interest in music is Cadet Peter Dawkins, who has compiled one of the most outstanding records in the history of the U. S. Military Academy. Dawkins was named an All-American

Classified Rates

Minimum ad 15 words, \$3.50 (25¢ each additional word); 25 words for \$4.50 (20¢ each additional word); 50 words for \$6.75 (15¢ additional word).

football player last season while captaining Army to an unbeaten season. He has been in the top five per cent of his class all four years at the academy and ranks seventh in the senior class of 501. Dawkins also is president of the class of 1959 and a member of the Cadet Chapel Choir.

For recreation and stimulation, Dawkins has a guitar in his room for rare moments away from books or duties.

Dr. John Kendel, vice-president of the American Music Conference, says: "A students with an enthusiasm for the arts and sciences are America's great advantage in its fight for survival.

"The totalitarian state makes no provision for developing the 'all-around' man who can draw on the experience and discipline of a variety of fields of knowledge before reaching a decision."

The End

The Clarinet Corner

(Continued from page 59)

is advanced it does lay well for clarinet. Interesting Grade 5.

Notes Alive for Clarinet Series 1, Educational Research, 15.00.

In a previous issue we mentioned something of this record-text series. The idea here is to supplement instruction by having the lesson performed on record; the student plays the record and thus has a guide. The record tends to progress a bit too fast; there is probably not enough low register material. The upper register via the lowest notes is perhaps not quite so easy as from say low "a" or "Bb." Slurs and tonguing from the very beginning seem a bit challenging; why not one or the other at the start? Do not let these minor points dissuade you from considering this excellent series. I can easily see the use here in the college ww or brass classes.

Have a nice, but productive summer. — D. K.

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